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ABSTRACT

As an instructional module, this training booklet provides the vehicle to assist the school volunteer to master library skills and effective story telling techniques and to become proficient in the operation and use of materials and equipment in the media center. This booklet specifically focuses on learning through the use of audio-visual materials. The participant learns about the library through the use of media that are located in libraries and material centers along with the books and printed matter which are easily obtained. The purpose of this booklet is to aid the school volunteer to become an effective assistant to the librarian, teacher and student. More meaningful and creative student and teacher use of library resource material may be established with the assistance and support of a school volunteer library assistant. The training booklet is sub-divided into three mini-modules containing eight activities to develop skills which are useful in assisting in the library. The first module develops skills in using the card catalog and the Dewey Decimal System. Mini-module two instructs the student on how to differentiate materials, identify and operate audio-visual equipment, and design displays for bulletin boards. Module three develops story telling skills. (Author/SJ)

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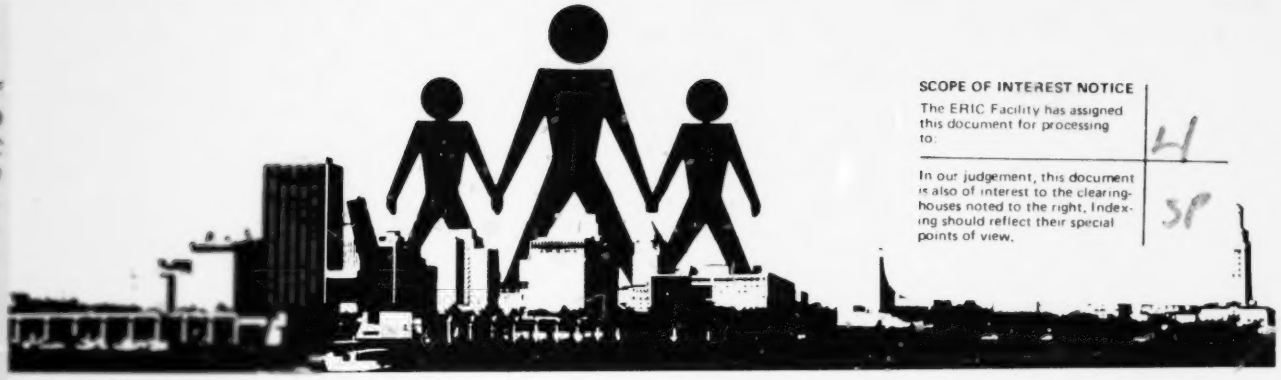

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VOLUNTEER EDUCATION MODULE

ASSISTING IN THE LIBRARY - MEDIA CENTER

SCHOOL VOLUNTEER PROGRAM
DIVISION OF INSTRUCTION
DADE COUNTY PUBLIC SCHOOLS

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MIAMI, FLORIDA

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AN
INDIVIDUALIZED
VOLUNTEER
EDUCATION
MODULE

ASSISTING IN THE LIBRARY

Produced under the supervision
of the State of Florida
Department of Education
Floyd T. Christian, Commissioner
Tallahassee, Florida
June 1971

This instructional module was produced for use in training projects funded through a grant from the United States Office of Education to the State of Florida Department of Education, under Part B, Subpart 2, of the Education Professions Development Act (Title V of the Higher Education Act of 1965). The material for this module was developed during the pilot phase of the School Volunteer Program in the North Central District, Dade County Public Schools, under the direction of the District Superintendent, Dr. Jeff West. This edition was prepared by the following development team:

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MODULES IN CLUSTER IX: Implementing A School Volunteer Program

General Skills and Knowledge

1. Administering A School Volunteer Program
2. Becoming A School Volunteer
3. Building One-To-One Relationships
4. Using the Services Of A School Volunteer

Specific Skills and Knowledge

5. Assisting In The Library
6. Assisting In The Classroom
7. Assisting With Clerical Tasks
8. Assisting With Physical Education Activities
9. Helping Students Develop Appropriate Behavior
10. Tutoring In Reading and Mathematics
11. Volunteering In Special Education

INDIVIDUALIZED VOLUNTEER EDUCATION MATERIALS

A DESCRIPTION OF THE B-2 MODEL FOR PACKAGED VOLUNTEER TRAINING MODULES

A major objective of the 1969 Florida EPDA B-2 Program was to develop individualized teacher training materials. These materials were designed to be used in either pre-service or in-service teacher education. They were prepared in the form of a self-contained "packaged" module aimed at specific teaching skills or specific concepts fundamental to teaching. Each module was expected to include all of the information and directions needed to accomplish a set of observable goals.

An outgrowth of this effort has been the extension of this type of training presentation to the volunteer in the school setting. This 1971 project in material development for volunteer workers in education capitalizes on the most successful aspects of the original teacher training modules while adding additional features to further extend the concept of individualized training.

The design or model used in preparing these materials is set up so that each of the important elements (outlined below) will fulfill specific functions in assisting a user to achieve the stated goal of the module. Materials which follow this basic model will fulfill these specifications.

Objectives

The objectives describe clearly what the user should be able to do after successfully completing the activities. Objectives are stated in terms of observable, measurable behavior of the user. Two types of objectives are included:

TERMINAL OBJECTIVES will describe competencies which the volunteer will be able to apply in carrying out his function.

ENABLING OBJECTIVES will describe the sample performances which represent simplified versions of the behavior described in the terminal objective. This tells the user what he must do to complete the prescribed evaluation requirements. Since specific objectives (enabling objectives) must be measurable through methods described in the evaluation (described on the following page), each terminal objective and enabling objective has three characteristics: (1) the performance verb is stated; (2) the conditions under which performance will take place are described; and (3) the criterion level (or the standard) of acceptable performance is specified.

Prospectus

The prospectus describes how the skills taught in the module can be applied to real situations, or how they are related to some

more important purpose. The prospectus also states and describes any skills which are necessary for the learner to possess prior to beginning the module if he is to achieve success with this type of training.

Materials

All materials needed to complete suggested activities are either included or described, and source references are given if it will be necessary to order supplementary print or non-print materials.

Procedures

Procedures are designed so that the user can follow them in chronological sequence as he works to achieve each specific objective. Wherever possible, alternate activities and materials are specified. The sequence for each objective will be outlined in a flow-chart (road map) preceding the enabling activities and will normally include three types of activities:

EXPOSURE to information in the form of suggested or required reading (supplied in the materials or through suggested references), observation of material or live on-site activities, discussions, interviews, etc., to give background information, definitions, directions, models of performance or the like.

INFORMATION-PROCESSING for each of the ideas or performance requirements presented in the exposure to information. These may be in the form of response questions, observation check sheets, discussion responses, verbal or written reports, or other activities which will help the learner master the concepts to which he has previously been exposed.

Appropriate PRACTICE with FEEDBACK. The practice situations are designed to be similar to those which will be used in the evaluation. The feedback provides the learner with information about his behavior in terms of how well he is achieving target performance. This lets the learner know in what way, if any, he needs to further modify his version of the terminal behavior.

Evaluation

The major purpose of the evaluation activities is to determine the level of mastery of each of the enabling objectives for the module as a basis for deciding whether further instructional activities should be pursued. Two types of evaluation are included:

PRE-ASSESSMENT (the pretest or preliminary evaluation) will take place before the learner begins to carry out the suggested procedures. The purpose of pre-assessment measures may be to indicate whether a given objective has already been mastered,

to check readiness or to indicate a need for acquiring prerequisite subskills, or simply to provide a baseline for gauging progress, as compared with results of the terminal activity.

TERMINAL ACTIVITY (the post-test, or final evaluation) will take place after the enabling activities have been completed, or after one has successfully completed all of the pre-assessment. The terminal activity will indicate either that the objective has been achieved, or that further instructional activities should be pursued.

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DIRECTIONS

1. Locate yourself in a quiet place and set up a reel-to-reel tape recorder with Tape I - Assisting In The Library-Media Center.

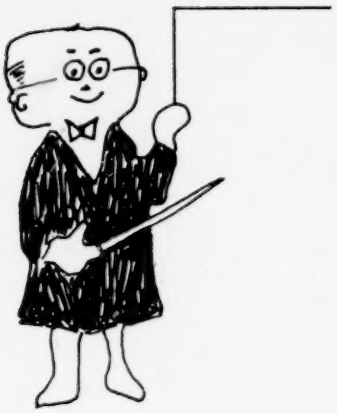
2. Decide to either:

   a. Listen to the tape and read along, following the spoken directions.

   b. Listen to the spoken directions and use only your notebook and refer to the appropriate WORK SHEETS in the booklet to complete the activities.

3. Turn to the next page and start the tape recorder. Listen for the word "Welcome".

START TAPE HERE:



WELCOME! Would you like to learn about assisting in the library - often referred to as the Media Center in the School?

The school library contains many materials which are used to enrich the curriculum in the classroom and assist in the individualization on instruction.

In order to know how to use what is available in the library, where to find what you want to use, and how to go about searching for it, you need to know how to use the library. Wouldn't it be satisfying if you could locate two books on moon exploration for a class discussion or three books on Alaska as quickly as you could look up your phone number in the telephone book?

As a School Volunteer, one of the most important responsibilities will be in locating materials and equipment the teacher or students may need. The more proficiently you can locate and collect items from the materials center, the more helpful you will be to the teacher and the students in the classroom.

This training booklet is constructed by using parts or modules. They are limited in scope and referred to as "Mini-Modules" in our training program. Each Mini-Module is a component part of this training booklet.

When you have completed Mini-Module I in this training booklet, you will have mastered two definite skills:

> Using the card catalog, which lists all the material in the library with its location, you will be able to select five books and three filmstrips which are relevant to what is being studied in your classroom, by their specific title, author and subject listing.
>
> Using the Dewey Decimal System, you will be able to locate the three books which you selected from the card catalog.

When you have completed Mini-Module II you will be able to differentiate materials, identify and operate audio-visual equipment, and design displays for bulletin boards.

When you have completed Mini-Module III you will be able to effectively tell stories using a variety of techniques.

When you hear the bell, stop the tape and review the information pages beginning with the Prospectus and ending with the Required Materials and Equipment. If you have questions about what you've read, consult your Volunteer Resource Person. When you have finished reading, continue your training by turning to page for the directions for Activity 1 and again begin running the tape. BELL

PROSPECTUS

This training booklet, "Assisting In The Library-Media Center", provides the vehicle to assist the School Volunteer to master library skills and effective story telling techniques and to become proficient in the operation and use of materials and equipment in the media center.

This booklet specifically focuses on learning through the use of audio-visual materials. The participant will be learning about the library through the use of media that are now located in libraries and material centers along with the books and printed matter which are easily obtained.

The purpose of this booklet is to aid the School Volunteer to become an effective assistant to the librarian, teacher and student. As teachers seek to encourage students in the discovery approach to learning, use of the materials in the school library becomes increasingly more significant in the educational program for students. More meaningful and creative student and teacher use of library resource material may be established with the assistance and support of a School Volunteer Library Assistant. Specifically, this booklet focuses on the following terminal objective for the participant:

TERMINAL OBJECTIVE:

> Using a set of guidelines for assisting in the library, the School Volunteer will demonstrate competencies in using the library-media center as evidenced by his being able to perform the eight tasks taught in Mini-Modules I through III.

This booklet, "Assisting In The Library-Media Center", is sub-divided into three Mini-Modules containing eight activities to develop skills which are useful in assisting in the library. These enabling objectives for the three Mini-Modules are:

Mini-Module I

> Given the activities in Mini-Module I to develop skills in using the card catalog and the Dewey Decimal System, the School Volunteer will be able to select five books and three filmstrips by their specific title, author and subject listing and locate these materials in the library.

Mini-Module II

Given the three activities in Mini-Module II designed to develop skills in handling audio-visual material and equipment, the School Volunteer will demonstrate mastery of the activities by successful completion of the questions listed on Worksheets 12 and 13 (pages 35 and 38) in Mini-Module II.

Mini-Module III

After having completed the three activities designed to teach effective storytelling, the School Volunteer will be able to answer "Yes" to nine of the ten questions cited in the Pre-Assessment for Mini-Module III.

INSTRUCTIONS TO THE SCHOOL VOLUNTEER:

An individualized program for proceeding through the booklet may be developed by using the pre-assessment as a diagnostic instrument to help you determine which of the enabling objectives to explore. One aspect of this individualized program is your option of taking the pre-assessment. If you enter this booklet with the subject completely unfamiliar to you, and in reading this prospectus you recognize that you can complete none of the activities, testing this "lack of knowledge" would be ridiculous as well as time comsuming. Therefore, you should complete all of the objectives. On the other hand, because the pre-assessment contains questions from each activity, it will identify specific activities which you need to complete.

Although this booklet has been designed for individualized learning, it is not intended that you work completely and exclusively on your own. At least one other person will serve as a resource to you. This Volunteer Resource Person will help provide the materials and equipment you need, clarify any portions of the procedures which are unclear, help you make decisions about your progress, serve you in evaluative stages, and generally facilitate your attainment of the objectives.

The Volunteer Resource Person in your school can be instrumental in assuring you, the School Volunteer, a valuable learning experience by providing the following assistance in this training booklet:

1. Furnishing the required training booklet containing the Study Sheets. Always write in your notebook. Do not write in this booklet. Staple twenty blank sheets of writing paper together or obtain a blank notebook. Write your responses to all pre and post tests and study sheet activities in your own notebook.

2. Demonstrating the operation of the tape recorder and checking the audio-tape to make certain it is in a satisfactory condition.

This training may be completed by an individual, or it may be done in a group setting. In either arrangement, the participant will call upon the Resource Person for occasional assistance.

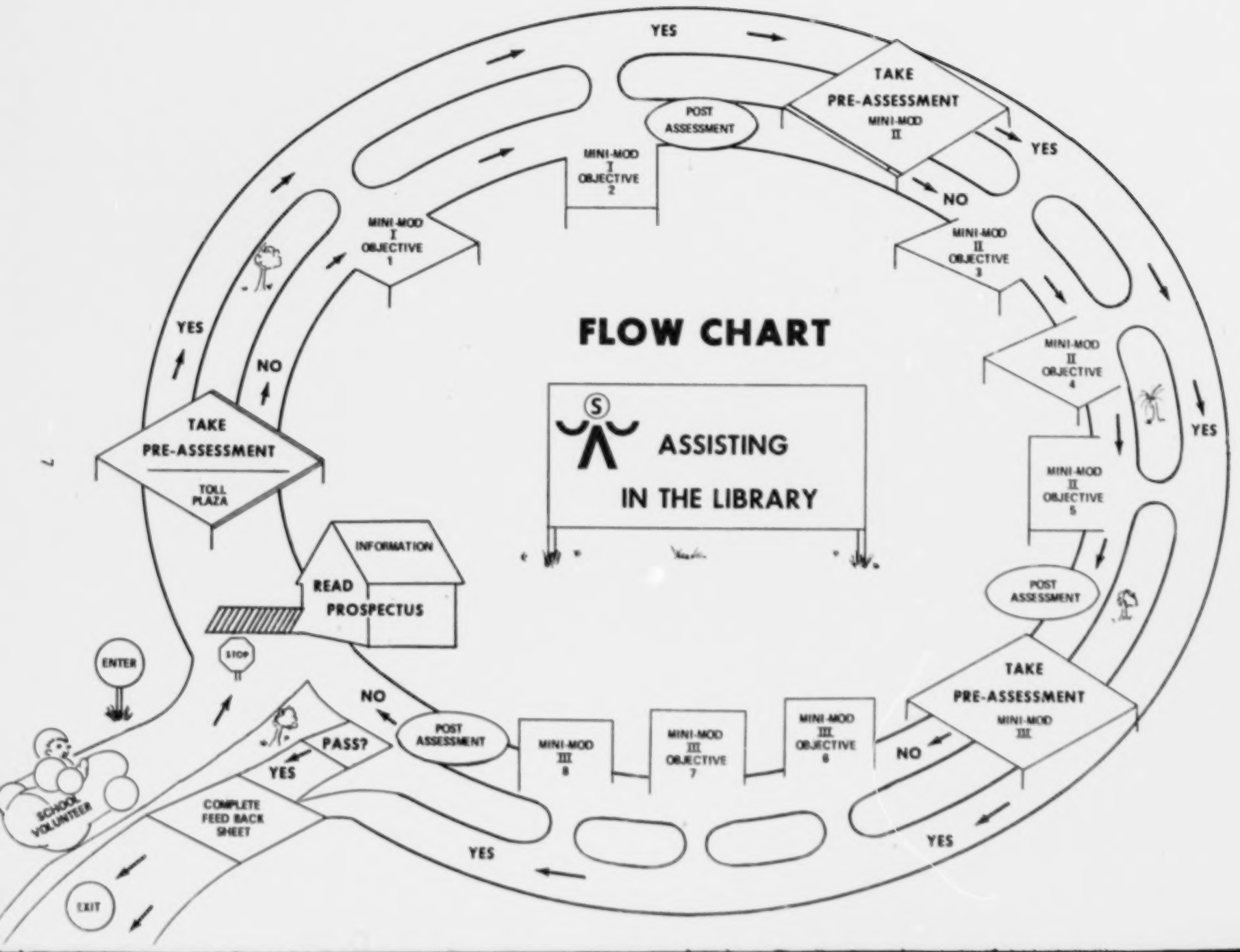
INSTRUCTIONS TO THE VOLUNTEER RESOURCE PERSON:

1. Identify those materials listed in the "Required Materials and Equipment" and locate enough copies for the volunteers in his school to use.

2. Arrange small group discussions for those volunteers wishing to ask questions or discuss unclear parts of the training booklet.

RATIONALE:

A school library contains many materials used to enrich the classroom curriculum and provide for individualizing instruction. In order to accomodate various teaching and learning styles, it is imperative that the educational facilitators, (teacher, volunteers, aides) in the classroom know how to assist in the library effectively in order to draw upon its rich resources in materials and equipment.


FLOW CHART
ASSISTING
IN THE LIBRARY
TAKE
PRE-ASSESSMENT
TOLL
PLAZA
YES
NO
INFORMATION
READ
PROSPECTUS
ENTER
STOP
SCHOOL VOLUNTEER
PASS?
YES
NO
COMPLETE
FEED BACK
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EXIT
POST
ASSESSMENT
MINI-MOD
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OBJECTIVE
1
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I
OBJECTIVE
2
POST
ASSESSMENT
TAKE
PRE-ASSESSMENT
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II
YES
NO
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OBJECTIVE
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MINI-MOD
II
OBJECTIVE
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MINI-MOD
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OBJECTIVE
5
YES
POST
ASSESSMENT
TAKE
PRE-ASSESSMENT
MINI-MOD
III
NO
MINI-MOD
III
OBJECTIVE
6
MINI-MOD
III
OBJECTIVE
7
MINI-MOD
III
8
POST
ASSESSMENT
NO
YES
YES

OVERVIEW OF TRAINING BOOKLET

TITLE: ASSISTING IN THE LIBRARY-MEDIA CENTER

TERMINAL OBJECTIVE	POST ASSESSMENT
Using a set of guidelines for assisting in the library, the School Volunteer will demonstrate competencies in using the library-media center as evidenced by his being able to perform the eight tasks taught in Mini-Module I through III.	After working through the specified activities in this training booklet, the School Volunteer will demonstrate his competency of the subject by successfully answering 90% of the questions included in each Pre-assessment.

Mini-Module I

OBJECTIVE/ACTIVITIES	PROCEDURES	EVALUATION
ENABLING OBJECTIVE: Given the activities in Mini-Module I to develop skills in using the card catalog and the Dewey Decimal System, the School Volunteer will be able to select five books and three filmstrips by their specific title, author and subject listing and locate these materials in the library.		
Activity 1 To explore and use the card catalog.	1. Listen to tape complete study sheets 1, 2, 3, 4. 2. Complete study sheets 5, 6.	Complete with 90% accuracy the "Listen and Mark Activity" to demonstrate your ability to use the card catalog.
Activity 2 To explore and use the Dewey Decimal System.	1. Listen to tape and study visuals and study sheet 7. 2. Do programmed study sheets 8, 9, 10.	Complete with 90% accuracy the "Number Please?" activity and demonstrate your ability to locate books and materials in the library. Use study sheet 11. If you cannot complete study sheet 11, work through study sheet 12.

OVERVIEW OF TRAINING BOOKLET

TITLE: ASSISTING IN THE LIBRARY-MEDIA CENTER

Mini-Module II

OBJECTIVE/ACTIVITIES	PROCEDURES	EVALUATION
ENABLING OBJECTIVE: Given the three activities in Mini-Module II designed to develop skills in handling audio-visual material and equipment, the School Volunteer will demonstrate mastery of the activities by successful completion of the questions.		
Activity 3 To demonstrate ability to differentiate, identify and match audio-visual materials and equipment by name.	1. Study visuals on study sheet 13. 2. Complete study sheet 14.	Demonstrate ability to match equipment and materials by correctly matching each piece of equipment shown with its proper materials.
Activity 4 To demonstrate competencies to set-up, operate and repack six pieces of audio-visual equipment and match the appropriate materials for successful viewing.	1. To read the instructions and practice the procedures using the equipment and materials: study sheets 16, 17, 18, 19, 20, 21, 22, 23.	Demonstrate ability to set-up, operate and repack six pieces of equipment. Use study sheet 15 with the Resource Person.
Activity 5 To develop the competencies to plan displays for learning and the ability to organize, plan and execute a bulletin board in a media center.	1. Read study sheet 25 "Notes for Designing Displays". 2. Study steps to set-up an effective bulletin board display. 3. Study "Emphasis" and "Lettering" "The Eye is Influenced" and "Designing Displays".	Complete with 90% accuracy the Pretest study sheet 24. Justify learning through designing a display or bulletin board in library.

OVERVIEW OF TRAINING BOOKLET

TITLE: ASSISTING IN THE LIBRARY-MEDIA CENTER

Mini-Module III

OBJECTIVE/ACTIVITIES	PROCEDURES	EVALUATION
ENABLING OBJECTIVE: After having completed the three activities designed to teach effective story-telling, the School Volunteer will be able to answer "YES" to nine of the ten questions listed in the Mini-Module III Pre-assessment.		
Activity 6 To explore the skills necessary for effective story selection and storytelling techniques.	1. Read study sheet "Story Time". 2. Read and study "Guides for Telling Stories". 3. "Story Telling" (Study suggestions for).	Discuss and eval with a colleague Pre-assessment s sheet 26.
Activity 7 To review skills to assist through Storytelling the child who speaks English as a second language.	1. Hints for the Story Teller.	
Activity 8 To explore the visual aides of puppetry and flannel-board storytelling.	1. Read "What Are Puppets" 2. Visual Aides for Storytelling. 3. Guide for Flannel Board Storytelling Post-test for Mini-Module III, Work Sheet 26.	

REQUIRED MATERIALS AND EQUIPMENT

Mini-Module I

ITEM	USE	SOURCE
Three Part Audio-Tape: "Assisting in the Library-Media Center"	Activity 1 Activity 2	Department of Staff Development Dade County Public Schools 150 N. E. 19th Street Miami, Florida
This tape was modified for the School Volunteer Program from an original tape, "Using the Library" by Patricia O. Frost.		
Reel Type Tape Recorder	Activity 1 Activity 2	Secure from Library or Audio-Visual Center.
Work Sheets: 1 - Library Cross-work Puzzle 2 - Puzzle Key 3 - Card File 4 - Catalog Cards 5 - Listen and Mark 6 - Card Catalog 7 - Dewey Decimal System 8 - Number Please? 9 - " " 10 - " " 11 - Evaluation 12 - Flow Chart for Review	Activity 1 Activity 2	A blank notebook or twenty notebook sheets stapled together for responses to assessment items and study sheets

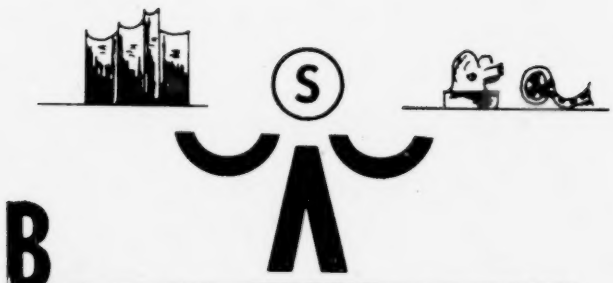
Mini-Module II

13 - A-V Materials and Equipment	Activity 3	Secure equipment from A-V Center at individual school.
14 - Pre-Assessment		
15 - Pre-Assessment	Activity 5	
16 - Record Player		
17 - Opaque Projector		

REQUIRED MATERIALS AND EQUIPMENT

Mini-Module II
(continued)

ITEM	USE	SOURCE
18 - Overhead Projector		
19 - Filmstrip Projector		
20 - Tape Recorder (Revere)		
21 - Motion Picture Projector (Graflex)		
22 - Motion Picture Projector (Bell & Howell)		
23 - Motion Picture (#399) Bell & Howell		
24 - Pre-Assessment	Activity 5	
25 - Work Sheet - "Notes for Designing Displays"		
26 - Pre-Assessment	Activity 6,7,8	
27 - Pre-Assessment	Activity 6	
28 - Evaluation	Activity 7	
29 - Guide for Flannel Board Storytelling	Activity 8	



B 2

ASSISTING IN THE LIBRARY-MEDIA CENTER

MINI-MODULE I

UTILIZATION OF THE CARD CATALOG BASED ON THE DEWEY DECIMAL SYSTEM

ENABLING OBJECTIVE

Given the activities in Mini-Module I which develop skills in using the card catalog and the Dewey Decimal System. The School Volunteer will be able to select five books and three filmstrips by their specific title, author and subject listing and locate these materials in the library.

Activity 1

Exploring The Card Catalog

DIRECTIONS:

1. Locate yourself in a quiet place with a reel-to-reel tape recorder set to play Tape I - Assisting In The Library-Media Center.

2. Decide to either:

   a. Listen to the tape and read along, following the spoken directions.

   or

   b. Listen to the spoken directions to use only your notebook and reference to the appropriate WORKSHEETS in the booklet to complete the activities.

3. Turn on the tape and listen for the words "The following Pre-Assessment...".

4. You will have completed this activity when you can successfully answer each of the questions on Work Sheet 5.

The following Pre-Assessment is actually a survey to determine whether or not you should continue on with the activities in Mini-Module I. Listen carefully to the directions.

MINI-MODULE I PRE-ASSESSMENT

DIRECTIONS

1. Turn to Worksheet 1, next page.

2. Write Pre-Assessment on the top of the first page of your notebook. Is there a crossword puzzle on the page you are viewing? Please turn off the tape recorder when you hear the bell. Begin to fill in the Library Crossword Puzzle on your own blank sheet in your notebook. Do not mark in this booklet. Take your time! After you have finished the puzzle, turn the tape recorder back on again. Listen for the bell.

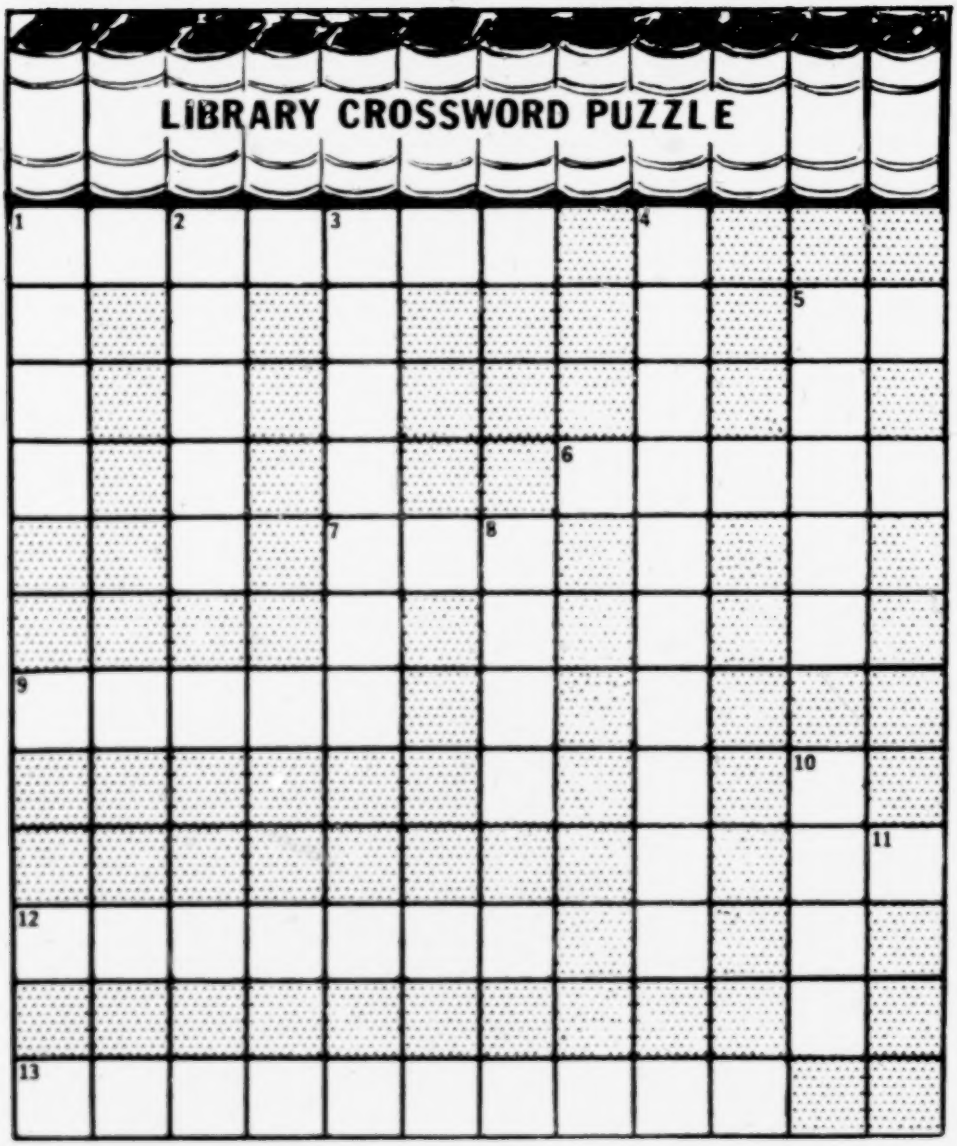
BELL

3. Were you able to complete the crossword puzzle? It was a bit difficult to find a letter for each box, wasn't it? Check your puzzle with the one on the sheet marked Worksheet 2, KEY TO LIBRARY CROSSWORD PUZZLE. Before you check your answers, turn off the tape recorder when you hear the bell. Turn it back on again after you have finished checking the puzzle.

BELL

4. Did you complete twelve out of the fifteen words correctly on your puzzle? If you did, you may have already mastered the basic concepts of this Mini-Module I and should perhaps go on to Mini-Module II. However, if you wish to refresh your knowledge of library skills you may continue on with this tape. If in doubt, turn off the tape recorder and check with your Resource Person.

LIBRARY CROSSWORD PUZZLE



ACROSS

1. Library books are listed on cards in a _____
5. Abbreviation for Pennsylvania.
6. A book of maps.
7. Call number for _____ is between 700-799.
9. Man who invented a library classification system.
11. Letter which comes before T.
12. What type of catalog card do you look to find books on boats?
13. What is in the upper left hand corner of a catalog card?

DOWN

1. _____ number tells you location of book
2. A kind of catalog card.
3. _____ is a storehouse of ideas
4. Word meanings are found in a _____
5. _____ can be located between 800 and 899.
8. What were you listening to on the tape recorder?
10. Magazine pictures are kept in a vertical _____

WORK SHEET #2

KEY TO LIBRARY CROSSWORD PUZZLE

We will now continue with Activity 1 - Exploring The Card Catalog.

A card catalog is the index of information to the library, the same as an index to a book. The information is kept on cards for easier reference.

Have you ever seen a Sears Roebuck catalog? You know it tells you what the company has to sell. Each library has a catalog too, and it does the same thing. It tells you what books or materials the library has. It also answers such questions as: Has the library a particular book? What books by a certain author does the library have? What material does the library have on this certain subject? Where is the book or the material on this certain subject located?

Look at the card drawer (1) on the top part of the Work Sheet 3. It has a label on the front part C-E (2). This means that if you were looking for a certain book, or a book on a certain subject, or a certain author of a book which starts with letters C, D, or E, you should look in this drawer. When you open each drawer you will see dividing guide cards. Look at Number (3); this points to a dividing guide card. This guide card says, DOGS. If you want a book on dogs, you would look at the cards behind this guide card, DOGS. If you want a book titled DOGS, you would look at the cards behind this guide card too.

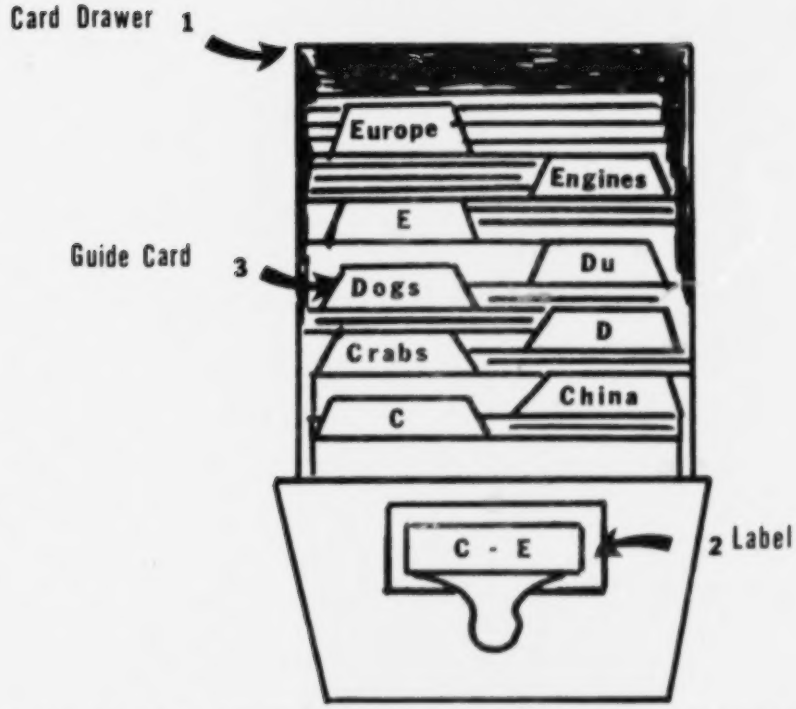
If you want some information on DOLLS, where do you look? You look through the cards on DOGS until you reach the subject card D-O-L-L, DOLL.

If you want to find a book about a certain person or by a certain author, you would look it up just as you would look up your last name in the phone book. Where in the phone book do you begin to look for your name? Right, under the first letter of your last name. How about if you wanted to find a book by Lois Lenski? LENSKI. You look for the author card in the drawer with the label "L" (4). If you want to find a book titled, Driving Cowboys in which drawer would you locate the title card? Yes, the "D" labelled drawer, which is Number (5) on the sheet of paper. Can you think of one label you might find in a drawer A-B (6)? Think a minute, and say it aloud.

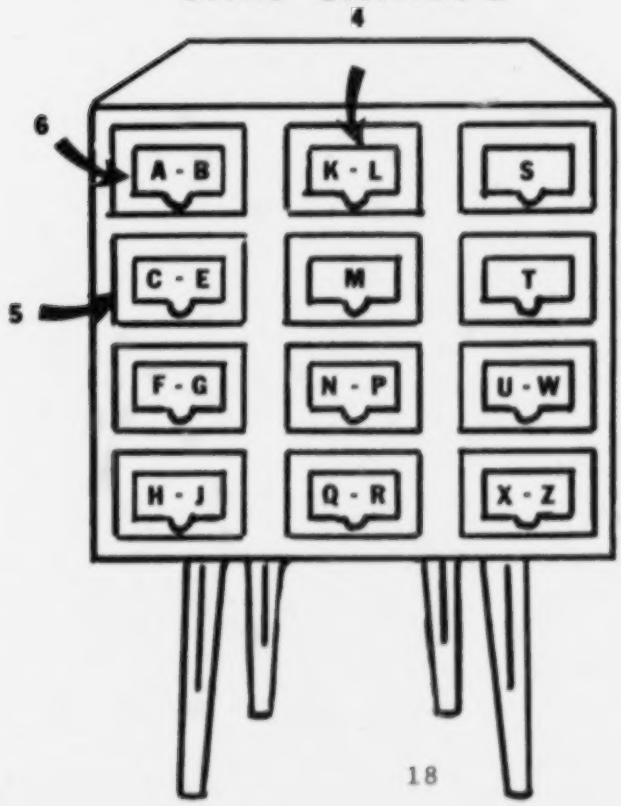
Since the card catalog tells us if the library has a particular book, or books on a particular subject or a book by a particular author, we can find three important kinds of cards in the card catalog:

The title card
The subject card
The author card

CARD FILE



CARD CATALOG



Now look at Work Sheet 4. Illustrated are three catalog cards. Turn off the tape recorder when you hear the bell and take a minute to look at the cards. Then turn the tape recorder on.

The first card is called a title card because the top line on the card is the title of the book. Can you find the title of the book on this card? What is it? Dancing Cloud is the title.

The next line tells you who the author is and when she was born. Mary Marsh Buff is the author of this book, Dancing Cloud. Look carefully at the sample card. Notice that the title appears again on the card. It is on the third line. The title always comes after the author's name. There are usually comments about the book on the card too.

In the left hand corner there is a call number with the initial of the author's last name underneath it. The number and letter combined tell you where in the library the book can be located. What is the call number on this title card? Yes, 970.3B.

Now look at the second card. It is a subject catalog card. What does the first line say? What does it tell you? The first or top line tells you the subject of the book. It is about Navajo Indians. The second line has the author's name, and the third line states the title of the book which is Dancing Cloud. What is the call number? 970.3B. What does the call number tell you? P.S. Of course, where the book is located.

How does this subject card differ from the title card? The subject card is different because the top line is printed in large black letters. Most libraries today use large black letters on the top of their subject cards. However, some libraries use red type.

How else does this subject card differ from the title card? Yes, it differs because the top line is not the title or the name of the book. In this case, the subject of the book is Navajo Indians, and it is on the top line. The author's name is on the second line, and the title, Dancing Cloud, is on the third line.

The next card is the author card. What is on the top line? Yes, the author's name, Mary Buff. Please notice that it is written with her last name first. What drawer in the card catalog would you find this book? Of course, in the drawer labelled "B". "B" is the first initial in the author's last name. What do you find on the second line? The title, Dancing Cloud. To know that this book was about Navajo Indians, you would have to read the comment on the card. Read the comment to yourself for a moment. Now, you can find the call number, can't you? What is it? Have you noticed that the call numbers on all three cards were the same? Do you know why? Because the title, subject, and author cards all refer to the SAME book, but the cards are located in different drawers so that you can find the book by its title, the subject, or the author.

Remember, all the cards are filed alphabetically. Later, see if you can fill in the missing blanks on the subject card on this study sheet.

In this booklet, find Work Sheet 5, the card catalog game. Listen and Write. Write Work Sheet 5 in your notebook. Write the title for the title card numbered "I". Write the subject and call number for the subject card numbered "II". Write the author and title for the author card, numbered "III".

When you hear the bell, turn off the tape recorder and check the answers on your completed "Listen and Mark" sheet 5 with the ANSWER KEY on Work Sheet 6. Then take Work Sheet 5 to the library and fill in the empty card numbered "IV" in you notebook exactly the same as any subject card in the card catalog. Check your work with the Volunteer Resource Person. If you cannot go to the library now, use the large sample of the subject card which we studied just a while ago.

Now you know about the card catalog. In our next activity, we will explore the Dewey Decimal System.

BELL

CATALOG CARDS

(I)

All about dinosaurs

568 Andrews, Roy C.
A All about dinosaurs; illus. by Thomas W. Voter. Random House 1953
146p illus.

TITLE CARD

Title?

(II)

DINOSAURS

568 Andrews, Roy C.
A All about dinosaurs; illus. by Thomas W. Voter
Random House 1953
146p illus.

SUBJECT CARD

Subject?

Call number?

(III)

568 Andrews, Roy C.
A All about dinosaurs; illus. by Thomas W. Voter. Random House 1953
146p illus.

The author tells of actual events in fossil hunting Descriptions of the different periods and animals within the Mesozoic Era are given.

AUTHOR CARD

Author?

Title?

(IV)

SUBJECT CARD

CATALOG CARDS

(I)

All about dinosaurs

568 Andrews, Roy C.
A All about dinosaurs; illus. by Thomas W. Voter. Random House 1953
146p illus.

TITLE CARD
Title?

(II)

DINOSAURS

568 Andrews, Roy C.
A All about dinosaurs; illus. by Thomas W. Voter
Random House 1953
146p illus.

SUBJECT CARD
Subject?
Call number?

(III)

568 Andrews, Roy C.
A All about dinosaurs; illus. by Thomas W. Voter. Random House 1953
146p illus.

The author tells of actual events in fossil hunting Descriptions of the different periods and animals within the Mesozoic Era are given.

AUTHOR CARD
Author?
Title?

(IV)

SUBJECT CARD

ACTIVITY 2

Exploring The Dewey Decimal System

DIRECTIONS:

1. Review the directions given preceding Activity 1 on page .

2. Continue with Part I of the tape.

We will now continue our study of the library-media center by exploring the Dewey Decimal System.

When you want to find out where you can buy a specific television model, you might look in the yellow pages of the telephone book. First you would look under the general category television. Then you would look for the brand name you wanted to buy, and then you would look up the store address and phone number.

Librarians classify their books and materials in a similar way. All books on one subject, except for fiction books, have the same general category or class number and are shelved in the same general location in the library. Therefore, if students were discussing a certain subject in their classroom, for example flowers, you would find all the books on flowers in the same general area.

In 1876, Melvil Dewey, an ingenious young American librarian, began the decimal library classification system. He thought of a way to arrange the books by subject. Dewey created a system of numbers for the classification and arrangement of knowledge. This makes using the library simple. Remember each book in the library except fiction has a Dewey Decimal number.

There are ten main categories or classes, and each category or class can be divided into ten more categories. Then each of these sub-categories can be divided again and then again. Every book ever published can be classified under one of the ten main categories. Each book can then be classified again under one of the sub-categories of each general classification.

Remember the call number, which is located on the top left hand corner of the title card, the author card, or the subject card. It tells you where to find the specific book. If the book you are looking for has a call number 973, you should know where to locate it. The general classification 900 tells you that the book is a history book and 73 in the numeral tells you the focus is United States history. When you locate the history section

of the library, look for the shelf which has books starting with the call number 970. The book with the call number 973 should be three books to the right of the book with the call number 970.

It would be helpful to you if you could become familiar with the ten general classifications. Now locate Worksheet 6, which states these ten classifications. It has a moon creature and a space vehicle on the top of the paper.

On this sheet of paper is listed the Dewey Decimal System. Put your finger on the first dot. 000-099; this represents General Work such as an encyclopedia or a general reference book. Now put your finger on the black dot. 100-199; this represents Philosophy. Books about growing up, how to behave, psychology, and the thinking process can all be located in this section, 100-199.

Now put your finger on the next dot which is white. What call number do you see next to it? The answer is 200-299. This set of numbers will help you locate books on Religion. If you personally wanted to read the book, "One God", what call number would the book have on it? Yes, the number 200 or the number between 200 and 299. For all books pertaining to religion are classified under the call numbers 200-299.

If you wanted to read a book about how young children develop socially, would the book you select on this topic have the call number 200-299, or the call number 100-199? Good, the call number 100-199.

The line beginning with the next dot describes the fourth category, Social Sciences, with call numbers from 300-399. Books on law, government, fairy tales, folk tales, or customs have a call number between 300 and 399 and are located in the same area of the library. The book "Alice in Wonderland" should have a call number somewhere between 300 and 399. Why? Because it's a fairy tale. Would a book on Florida law be in the same general area as "Alice in Wonderland"? Yes, both books are Social Science books which have the call numbers between 300-399.

Now put your finger on the white dot. 400-499, the number classification for Language books. If you wanted to learn Spanish or possibly English grammar or any area relevant to language, you should be able to find the books you need in the library section labelled Language.

The black dot, 500-599, is the Science category. Books on math, chemistry, physics, nature study and astronomy are all in this classification. If your class was studying trees native to Florida, you could locate all the books you would need in the Science section of the library where the call numbers ranged from 500-599.

What is the next numbered category? 600-699. What is the name of this category? Yes, Technology, which includes farming, building, space travel, engineering and cars.

Next to the black dot, 700-799, the category Fine Arts and Recreation is described. Books on boating, baseball, music, art, photography, etc., will have the Dewey Decimal numbers 700-799. Do you remember where on the card catalog you find the Dewey Decimal number or call number? Yes, on the top, left hand corner of the card. Do you know where it is located on the book itself? On the binding area of the outer cover of the book.

There are two more classifications. What are they? 800-899 (last white dot), Literature, which includes plays, poetry and prose; and 900-999 (the last dot), History and Geography which includes books on travel, biographies, world history, Black Culture, ancient history, etc.

Let's quickly review the Dewey Decimal classifications again. READ ALONG WITH ME!

000-099 General Work

100-199 Philosophy

200-299 Religion

300-399 Social Sciences

400-499 Language

500-599 Science

600-699 Technology

700-799 Fine Arts and Recreation

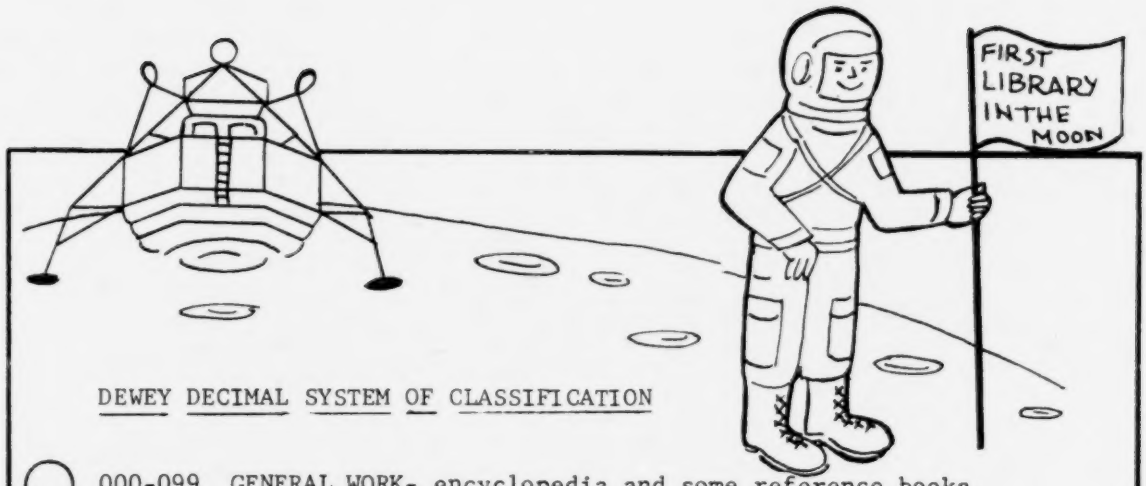
800-899 Literature

900-999 History and Geography

At the bottom of Worksheet 6 is a task to complete. In your notebook write down the classification and numbers; then write down one book for each classification or category. For example, by 800 you may write "Great Poets". Now you try. If you cannot fill in each blank, review the Mini-Module again or ask the librarian or the Resource Person for some assistance. At the sound of the bell, turn off the tape recorder, complete the task and check your answers. You should get nine out of the ten answers correct.

BELL

WORK SHEET #6



DEWEY DECIMAL SYSTEM OF CLASSIFICATION

○ 000-099 GENERAL WORK- encyclopedia and some reference books.

● 100-199 PHILOSOPHY- books about growing up, behaving, psychology, how you think.

○ 200-299 RELIGION-

● 300-399 SOCIAL SCIENCES- books on law gov't., folktales, customs, fairytales.

○ 400-499 LANGUAGES- books on how to learn a language, grammar books, dictionaries.

● 500-599 SCIENCE- books on math., chemistry, physics, nature study, astronomy.

○ 600-699 TECHNOLOGY- (applied science)- farming, building, space travel, engineering, cars.

● 700-799 FINE ARTS AND RECREATION- boating, sports, music, art, photography.

○ 800-899 LITERATURE- plays, poetry, prose.

● 900-999 HISTORY, GEOGRAPHY, BIOGRAPHY- travel, ancient history.

Write down one favorite subject or book for each class. Check your answers with your teacher or the librarian.

000 _____ 500 _____

100 _____ 600 _____

200 _____ 700 _____

300 _____ 800 _____

400 _____ 900 _____

Were you able to get nine out of ten classifications correct? Good. Remember, the Dewey Decimal System provides each book in the library with a classification number which makes it easier to locate the book or materials which you may need. This system does not include fiction books which are filed according to the author's last name. At the sound of the bell, turn on the tape recorder.

BELL

Now you are ready to use the Dewey Decimal System. Find Work Sheet 7, NUMBER PLEASE? Fold in the right edge of a sheet from your notebook about one inch. This will be your marker. Tear the marker on the fold then turn on the tape recorder.

You have just made a MARKER. Place the Marker over the numbers on the dark side of the Work Sheet. Look at the first book jacket; what does it say? "Do you want to learn to speak Spanish? I'll help you learn" What call number should this book have? Put the answer on the paper in your notebook. Pull the marker down to the next book jacket. Was your answer from 400-499; the same as the answer key? What does the next book jacket say? "I am a book about the religions of the world." What is the call number for this book classification? Write the answer in the next line in your notebook. Slide the marker down. Did your answer match the answer key? Did you recall 200 to 299 as the call number of books on religion?

What does the next book jacket say? "I am a book that can show you famous paintings." What is the call number for this book classification? Write the answer on the next line. Slide the marker down. Did you recall 700-799 as the call number for books on arts? This is a self-correcting task. Did you know the call numbers?

Find Work Sheet 8. Place the marker over the column of numbers on the dark side of the work sheet. Continue this activity in the same way. When you have completed Work Sheet 8, continue with the same activity on Work Sheet 9.

At the sound of the bell, turn off the tape recorder, and finish the activitiy, "Number Please?" Turn on the tape recorder when you have finished the activity.

BELL

How did you do? You should have gotten ten out of the eleven answers correct. The more you use the Dewey Decimal System the more familiar you will become with its ten classifications, and the easier it will be for you to locate books and materials.

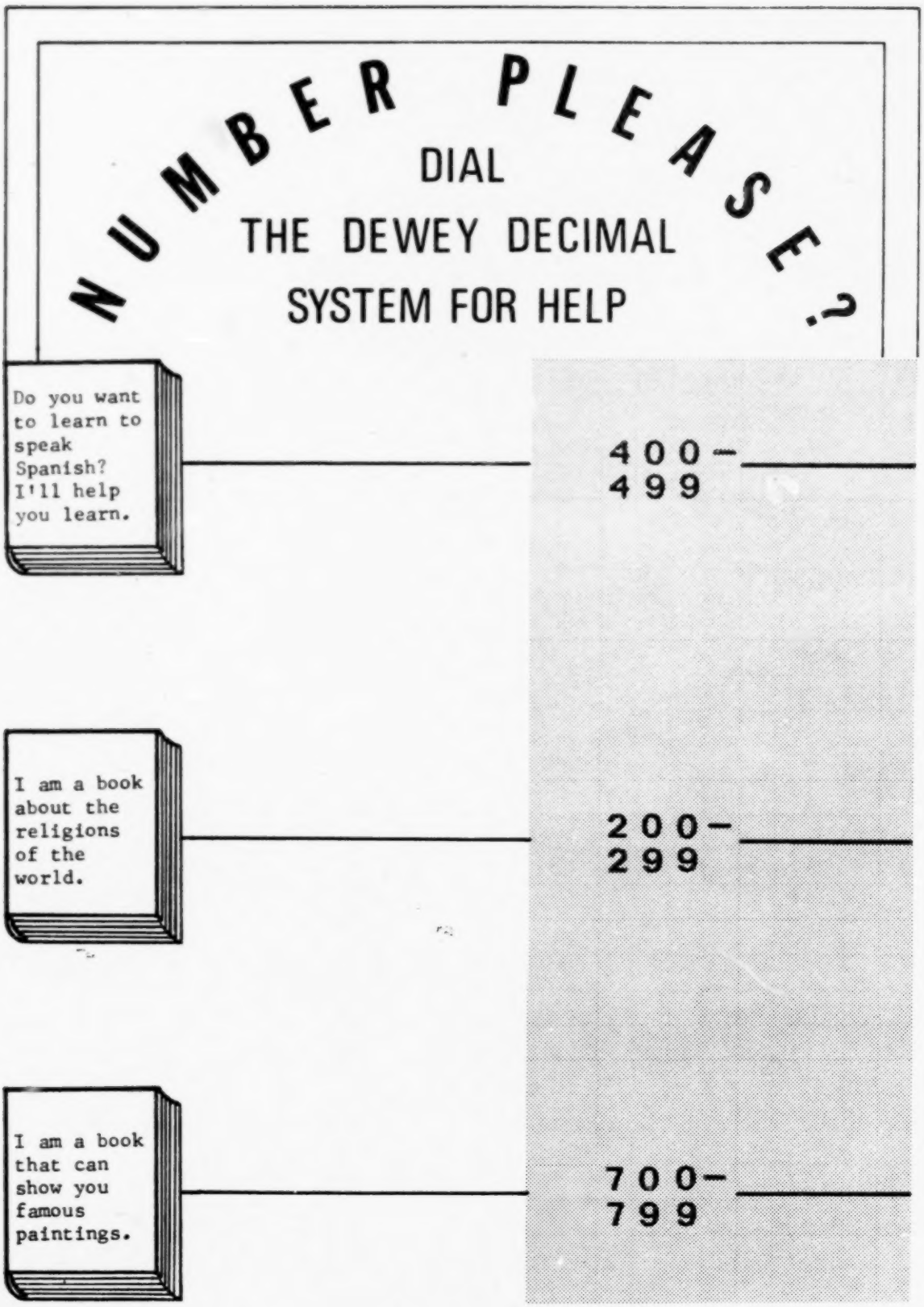
You have completed Mini-Module I, "Utilization of the Card Catalog based on the Dewey Decimal System". When you hear the bell, turn off the tape recorder. Then complete your evaluation Work Sheet 10, writing the responses in your notebook.

Give your response sheet to a Reource Person as evidence of your completing this module. If you cannot complete the evaluation sheet with 90% accuracy, then work through the Library Research Flow Chart, Work Sheet 11, and try again. Please return the tape and the tape recorder and the booklet to its original position.

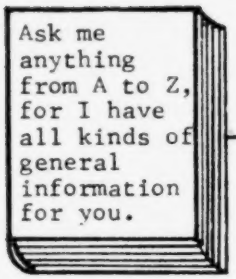
It has been fun sharing this learning experience with you. SEE YOU IN THE LIBRARY!

You are now ready for Mini-Module II.

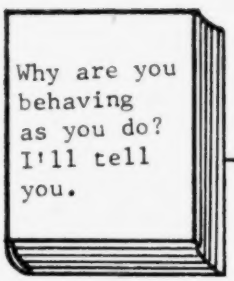
BELL


NUMBER PLEASE?
DIAL
THE DEWEY DECIMAL
SYSTEM FOR HELP
Do you want to learn to speak Spanish? I'll help you learn.
400-499
I am a book about the religions of the world.
200-299
I am a book that can show you famous paintings.
700-799

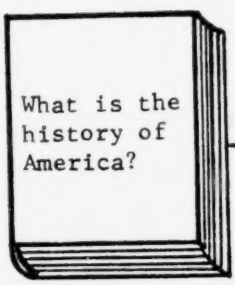
WORK SHEET #8



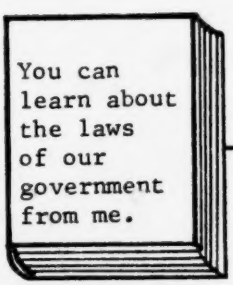
000-099 _____



100-199 _____

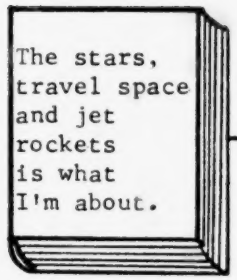


900-999 _____

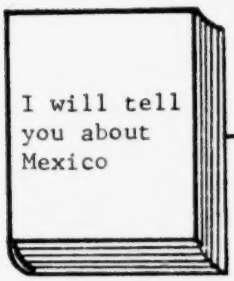


300-399 _____

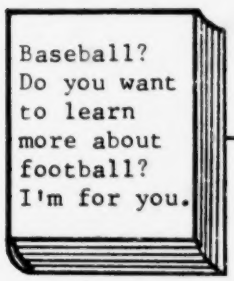
WORK SHEET #9



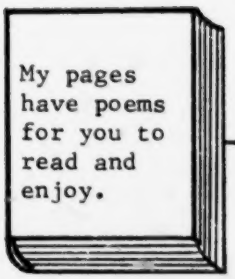
600-699 _____



900-999 _____



700-799 _____



800-899 _____

WORK SHEET 10

EVALUATION

MINI-MODULE I

UTILIZATION OF THE CARD CATALOG

BASED ON THE

DEWEY DECIMAL SYSTEM

Use the information given to locate the following books and filmstrips and complete the blanks.

BOOKS:

	Author	Title	Subject	Call Number
1.			Birds	
2.				720
3.	Lenski, Lois			
4.		"The Snowy Day"		
5.	White, E. B.			

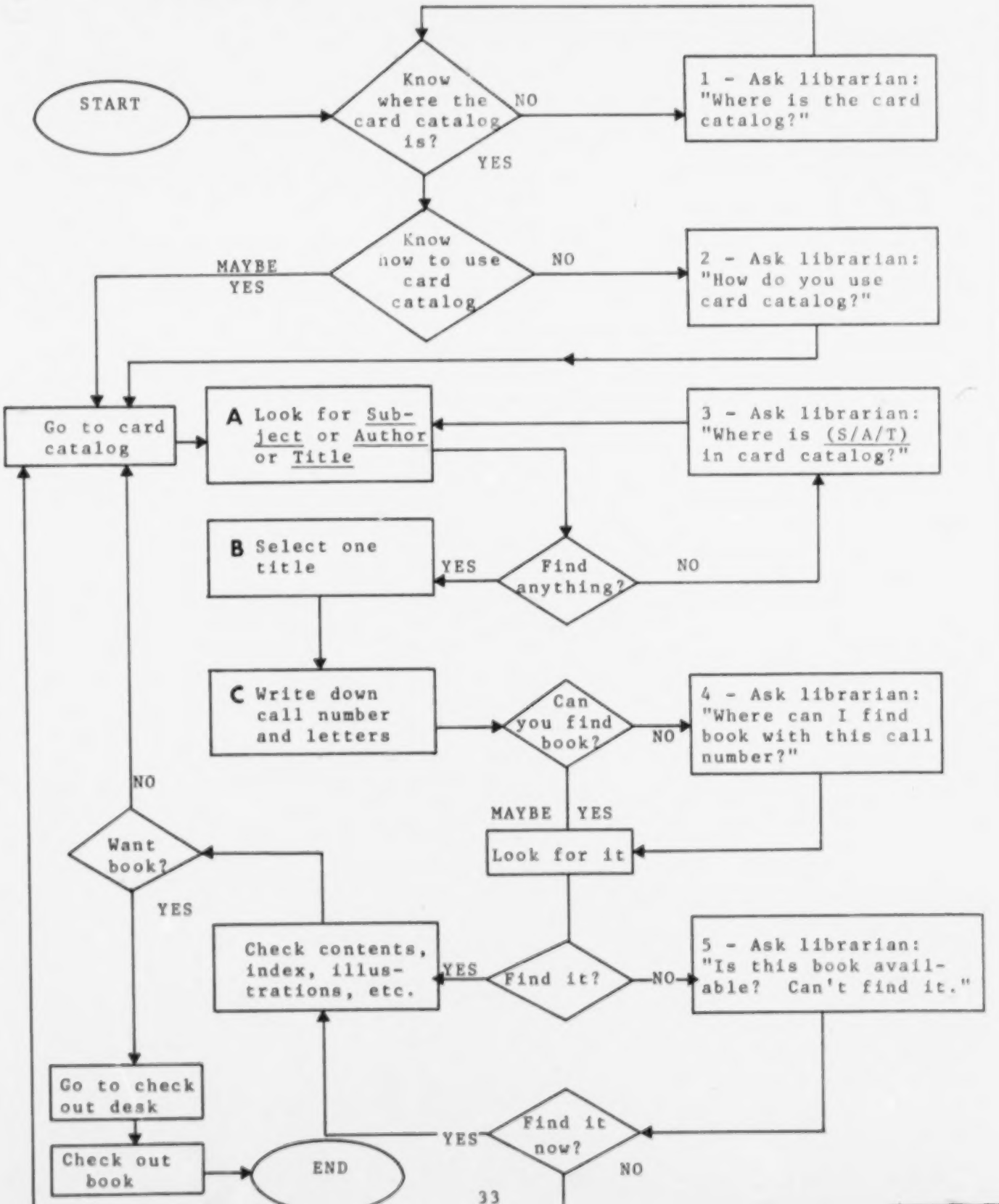
FILMSTRIPS:

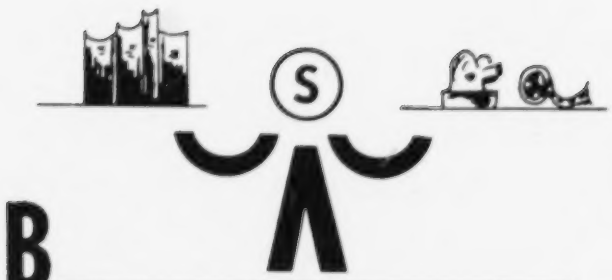
	Subject	Title	Call Number or	Acquisition Number
1.		"Cinderella"		
2.	Farm Animals			
3.			300	

If you completed this Work Sheet with 90% accuracy, you are ready to continue on to Mini-Module II. If not, trace your way through Work Sheet 11 and try this evaluation again.

THE LIBRARY RESEARCH FLOW CHART: WORK SHEET #11

If you cannot fill in the Library Crossword Puzzle and Library Materials Worksheet, go to the word "START" and follow the flow chart.





B2

ASSISTING IN THE LIBRARY-MEDIA CENTER

MINI-MODULE II

Differentiating and Identifying AV Materials and Equipment by name.

Operating Six Pieces of AV Equipment.

Designing Visual Displays.

JUST A NOTE ABOUT POWER CORDS AND CONNECTORS:

Any equipment operating from wall receptacles requires a power cord. Most power cords are permanently attached to audio-visual equipment; when separate plug-in cords are provided, a major responsibility of the operator is to return the cord with the equipment.

A special problem may occur when power cords are equipped with three prongs, one of which provides a grounding circuit for safety. Illustrated are two-prong and three-prong plugs, and a three to two adapter (with grounding pigtail). This adapter should be used when wall receptacles will not receive the three-prong plug; never break off the grounding tip on a cord. Some units are provided with a highly desirable plug that will fit in either two or three prong receptables; a squeeze on the button on the plug swings the grounding tip out of the way where it can make safety contact with the surface of a metal receptacle plate.

Cords should be tied in a loose knot to the legs or supports of projection stands. A knot is also desirable at the point where the equipment cord and an extension cord are joined. These two precautions will help to avoid projector damage (through accidental falls) and unnecessary power difficulties. Additional pointers are:

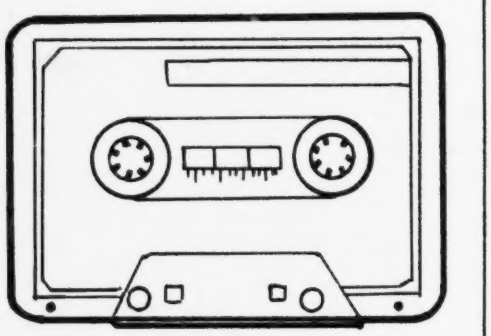
> Never use faulty cords or connectors. They should be repaired or replaced. Always coil cords neatly. Never crimp or crush them. Replace cords in the equipment case.

Now find Work Sheet 13 "Audio-Visual Materials and Equipment" (illustrations) and Work Sheet 14 (Pre-test). Take the Pre-test to assist you in determining which enabling objectives you will need to pursue in the Mini-Module. Write in your notebook "Mini-Module II" Enabling Objective I. Number the sheet of paper from 1 - 18. Now write your responses on the sheet following the directions on Work Sheet 14.

WORK SHEET #12

AUDIO – VISUAL MATERIALS AND EQUIPMENT

1



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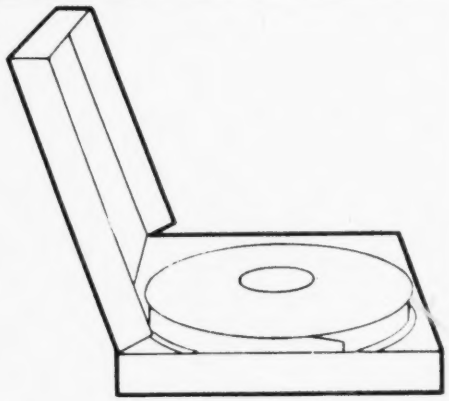

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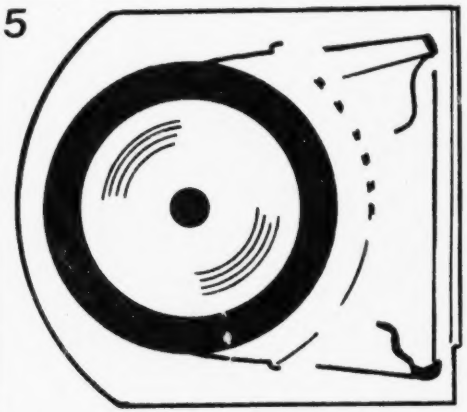

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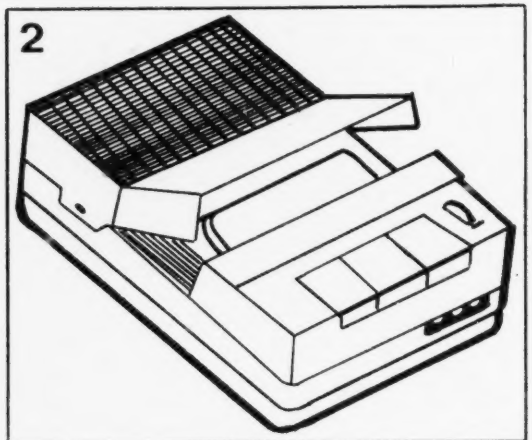

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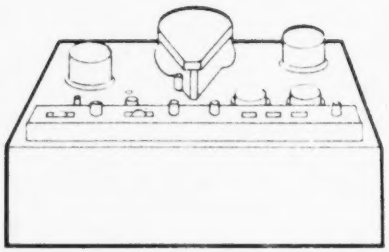
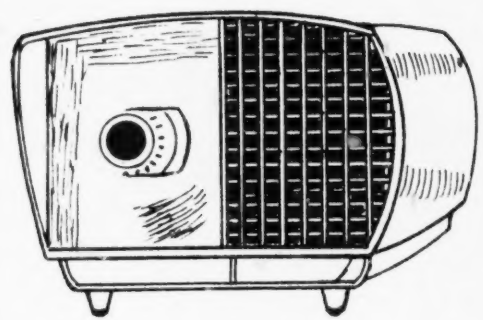


6



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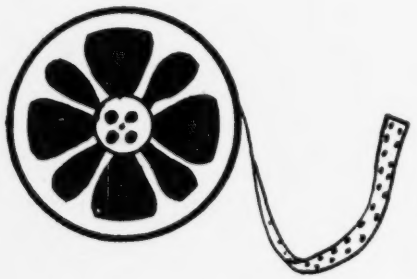

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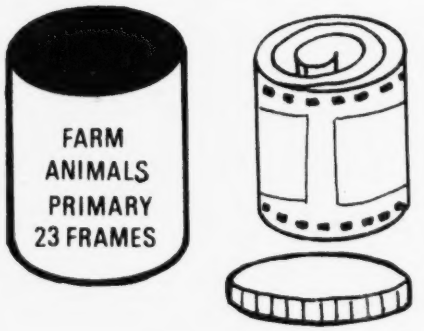
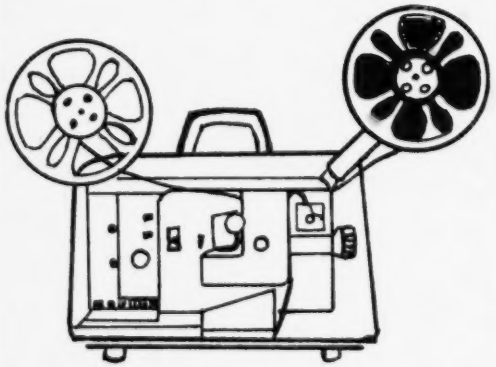


11

8



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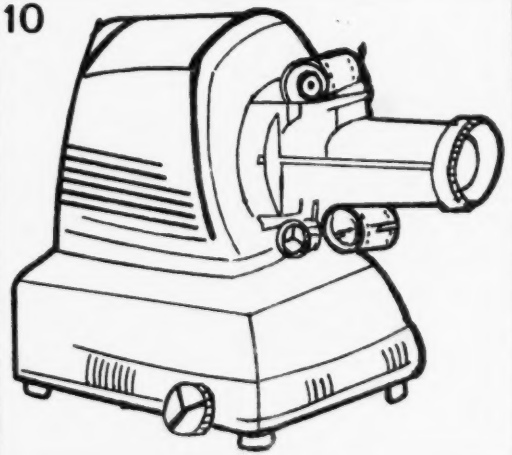
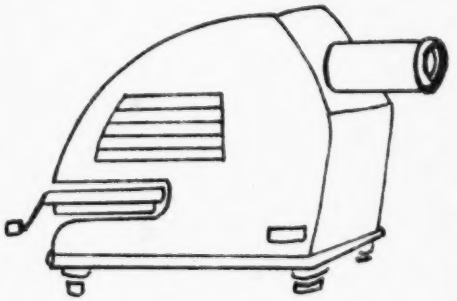


12



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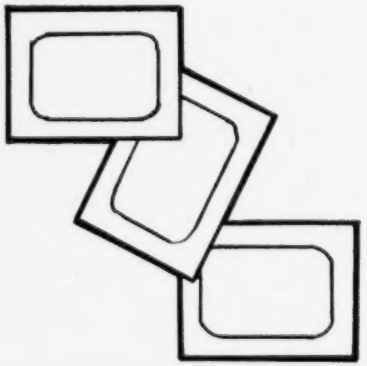

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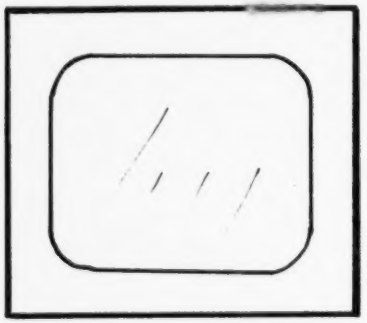

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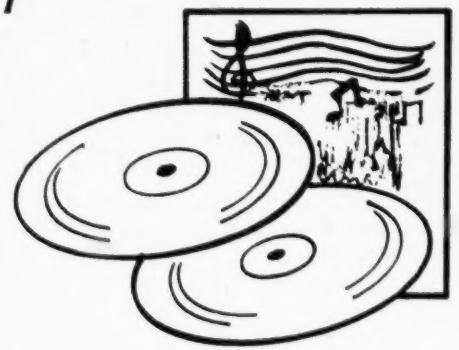

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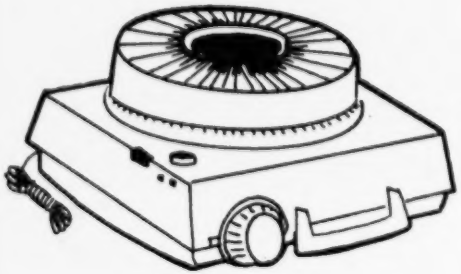

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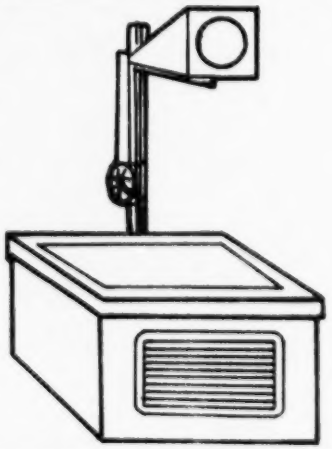


18

WORK SHEET 13

PRE-TEST

FOR

ACTIVITY 3

Write the name of the object or equipment which you see on Work Sheet 12 next to the corresponding number of this work sheet.

Work Sheet 12 illustrates:

1. _____ 10. _____

2. _____ 11. _____

3. _____ 12. _____

4. _____ 13. _____

5. _____ 14. _____

6. _____ 15. _____

7. _____ 16. _____

8. _____ 17. _____

9. _____ 18. _____

Check your answers with the list on page 40. If you named sixteen out of eighteen correctly, move to Activity 4. If you were unable to identify all of the items turn to the next page.

There are eighteen pictures on Work Sheet 12. Each box illustrates a piece of audio-visual material or equipment, about which we will learn. Box number 1 is a picture of a cartridge audio tape called a cassette. A cassette tape may be what you were listening to in Mini-Module I. In order to hear what has been recorded on the tape, you must play it in a cassette tape recorder which is pictured in box number 2. Does the picture of the cassette tape recorder look like the tape recorder you were using? There are other types of tape recorders which play reel tapes.

Look at box number 3, it is an audio reel tape; it must be threaded through the tape recorder which is shown in box number 4. How is the cassette tape in box number 1 different from the reel tape in box number 3? The cassette tape in box number 1 is a continuous tape which you just place in the cassette tape recorder and it plays. You don't ever have to touch the tape. You never have to thread it through a tape recorder as you do with the reel tape in box number 3.

Box number 5 is a 8mm. movie film loop. An 8mm. film loop is a continuous single-concept silent film which usually plays from three to five minutes. The 8mm. film loop cassette can just be placed into the 8mm. single-concept film projector, as shown in box number 6, and it begins to project the picture on the screen immediately. Students as well as teachers can use the cassette film loop and 8mm. single-concept projectors with ease.

The audio cassette in box number 1, reel tape in box number 3, and 8mm. single-concept film loop in box number 5 are of little value unless they are used with the proper equipment.

Look at box number 7, what do you see illustrated? Yes, a 16mm. film, which could be either a silent or a sound movie. These films could run from 10 minutes to 60 minutes or more. Box number 8 is the projector through which you feed the 16mm. movie film. There are several different commercial manufacturers of 16mm. sound projectors. Each one may look different, but basically they are the same.

Box number 9 shows a film strip. A filmstrip is a roll of 35mm. film, color or black and white, which consists of several attached frames or pictures. It can be narrated by you, a student, a tape, or a record. The film itself is usually kept in an individually covered plastic container, which is usually stored in a larger metal cabinet. Box number 10 is the filmstrip projector which you use to show the filmstrip.

If the color subject card in the card catalog has the call number 505, what main filmstrip classification would you be looking for? Yes, a science topic. The Science classification has the call numbers 500-599.

Each filmstrip catalog card tells you how many frames or pictures the filmstrip has, whether it is in color or black and white, the publisher, date published, a brief summary about the filmstrip, and usually the age level for which it was designed.

Box number 11 is a picture of a magazine. Magazine and book pages, pictures, graphs, etc., can be shown on the wall or a screen by using an opaque projector, O-P-A-Q-U-E, opaque projector, shown in box number 12. Have you ever used this big machine? If you do use the opaque projector with a few students, you don't have to duplicate the pages of books or magazines which you wanted to project.

Box number 13 illustrates three slides. Have you ever taken slide pictures with a 35mm. camera? Slides are pictures which are drawn or photographed on a transparent material and mounted in a 2 x 2 frame for use in a slide projector carousel as shown in box number 14. Slide carousels come in many sizes and shapes, depending upon the manufacturer.

Box number 15 is a transparency which is made of the same material as a slide and can be a photographic picture, drawing, diagram, etc. A transparency is usually 8" x 10" in size and often mounted in a cardboard for processing and handling. A transparency is shown on an overhead projector which is illustrated in box number 16. Have you ever made a transparency? They're fun and quite easy to make.

Box number 17 illustrates records and box 18 shows a picture of a record player or a phonograph. You have used records and a record player when you are at home. We use them in our learning programs at school.

Let's review the names for each piece of material and equipment illustrated on Work Sheet 12. Look at each illustration. Then say its name once more, as a review.

Box number 1 - a cassette tape
Box number 2 - a cassette cartridge tape recorder
Box number 3 - a reel tape
Box number 4 - a reel tape recorder
Box number 5 - an 8mm. single-concept film loop
Box number 6 - an 8mm. single-concept loop projector
Box number 7 - a 16mm. movie film
Box number 8 - a 16mm. motion picture projector
Box number 9 - a 35mm. filmstrip
Box number 10 - a filmstrip projector
Box number 11 - a magazine or book
Box number 12 - an opaque projector
Box number 13 - slides
Box number 14 - a slide projector with carousel
Box number 15 - a transparency
Box number 16 - an overhead projector
Box number 17 - records
Box number 18 - record player

You are now ready to see if you can recall the name of the material that matches the piece of equipment. In your notebook number your paper from 1 -18. Look at each picture on Work Sheet 12 and write the name for each piece of material and equipment on your sheet. When you are through, check your answer with the correct list above.

How did you do? You should get sixteen out of eighteen correct. If you get more than two wrong go to the Volunteer Resource Person or the librarian and ask him to show you each piece of audio-visual equipment and materials. Then see if you can recall the names and write them again.

You now can recognize materials and equipment, but that information would be of only limited use if you did not know how to operate equipment.

Any one can learn to operate audio-visual equipment and that will be our next task.

The equipment for which School Volunteers are generally expected to have satisfactory operating skills include as a minimum:

1. record player
2. opaque projector
3. overhead projector
4. filmstrip projector
5. tape recorder
6. 16mm. motion picture projector

Now find Work Sheet 14 and Activity 4.

WORK SHEET 14

PRE-TEST FOR ACTIVITY 4: LEARNING TO SET UP, OPERATE AND REPACK SIX PIECES OF AUDIO-VISUAL EQUIPMENT AND MATCH THE APPROPRIATE MATERIALS FOR SUCCESSFUL VIEWING.

Read the directions and work with your Resource Person. Locate the following pieces of materials and equipment before you start the Pre-Test. Write the name of each piece of equipment in your notebook. Record yes or no based on your competency.

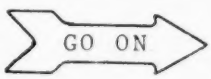
1. record player and a record
2. opaque projector and a book
3. overhead projector and a transparency
4. filmstrip projector and a filmstrip
5. tape recorder and a reel tape
6. 16 mm. motion picture projector and a practice 16mm. film

Yes, some pieces of equipment are more difficult to operate than others. Look at your Pre-Test. Check ( ) under the column NO indicate the equipment about which you will need to obtain more information. You will find Work Sheets for those pieces you find difficult in this Mini-Module. Read those sheets for more specific instructions.

	YES	NO
1. Record Player - successfully operate and play a 45, 33 1/3 and 78 rpm recording.		
2. Opaque Projector - successfully operate and show on a screen a flat picture and a page from a book and an object.		
3. Overhead Projector - successfully operate and project a transparency.		
4. Film Strip Projector - successfully operate.		
5. Tape Recorder - 1. successfully operate and play a tape recording (reel to reel) 2. successfully record on magnetic tape.		
6. 16mm. Motion Picture Projector - 1. successfully set up, pre-focus, and thread a 16mm. film. 2. successfully project, rewind and repack the projector.		

If you completed the Pre-Test with 100% accuracy for each item you are ready for Activity 5. Turn to Activity 5.

YES!



If you did not answer "YES" to each section of the Pre-Test, locate the Work Sheet in the following pages which describes the equipment you find difficult and (1) READ the Work Sheet, and (2) follow the directions to set up and operate each piece of equipment.

FOR RECORD PLAYER DIRECTIONS FIND WORK SHEET 15

FOR OPAQUE PROJECTORS DIRECTIONS FIND WORK SHEET 16

FOR OVERHEAD PROJECTOR DIRECTIONS FIND WORK SHEET 17

FOR FILMSTRIP PROJECTOR DIRECTIONS FIND WORK SHEET 18

FOR TAPE RECORDER DIRECTIONS FIND WORK SHEET 19

FOR 16mm. MOTION PICTURE PROJECTOR DIRECTIONS FIND WORK SHEETS 20, 21, and 22. (Select the Work Sheet to match the projector available in the school.)

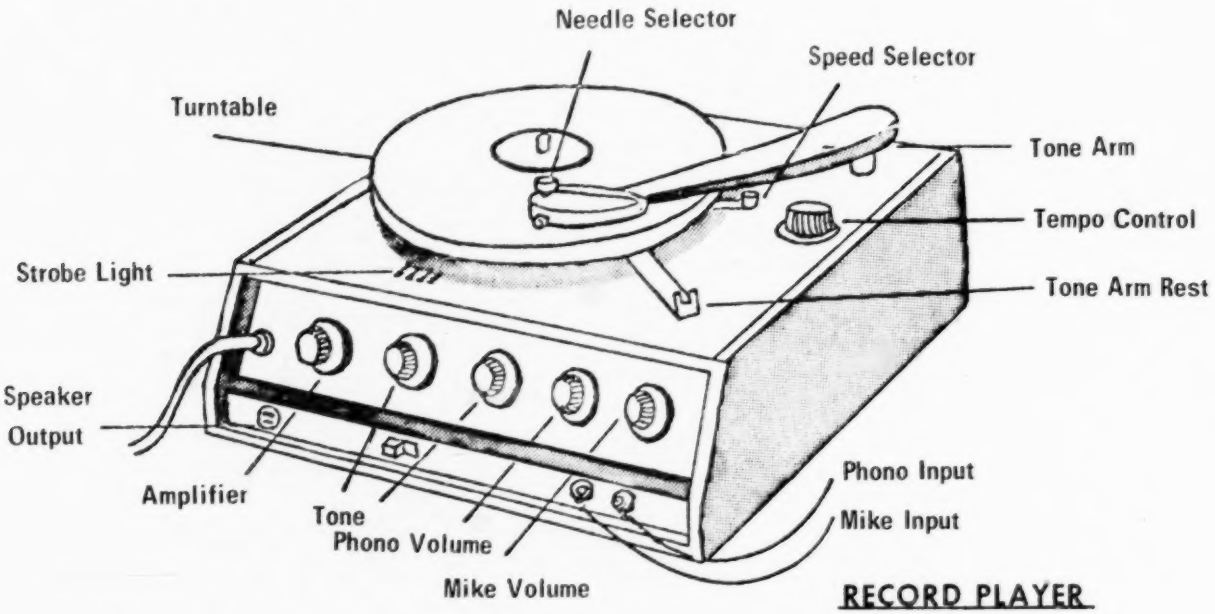
You are now ready to follow step-by-step instructions. First, locate the materials indicated on each worksheet. Work on one Work Sheet at a time. Practice is the key.

When you have mastered the equipment, re-take the Pre-Test to assure yourself of mastery before continuing on to Activity 5.

WORK SHEET #15 - RECORD PLAYER

Objective: To play a record on a school-type phonograph or record player.

Materials: phonograph
record player, 3 records: 33 1/3 rpm, 78 rpm, 45 rpm



RECORD PLAYER

Setting up and operating:

1. Set the machine gently on a table. Open the case and place the speaker, on its base if necessary.
2. Plug in the power cord.
3. Inset the speaker plug in the speaker receptacle and then turn on the power switch, in that order.
4. Select and set correct turntable speed. The label on the record will indicate the speed.
5. Select the proper stylus needed (microgroove or standard) according to the record selected. After selecting the record handle it at the edges; place it on the turntable.

6. Adjust the tone-arm weight control, if provided, according to the type of record to be played. Start the turntable.
7. Unlock and list the tone-arm, and place the stylus gently in the run-in groove near the record edge.
8. Adjust volume and tone controls for ultimum listening satisfaction. Play the record through.

Putting away:

9. Turn off all switches.
10. Set the speed control lever at OFF, or in a position which will disengage the drive roller from the turntable.
11. Lock the tone arm on its stand.
12. Coil all cords. Use brackets if provided. Never coil cables under the turntable, or the drive mechanism may be damaged.
13. Secure lid hatches carefully.

WORK SHEET #16 - OPAQUE PROJECTOR

Objective: To use the opaque projector to show on the screen a flat picture, a page from a book, and a small object.

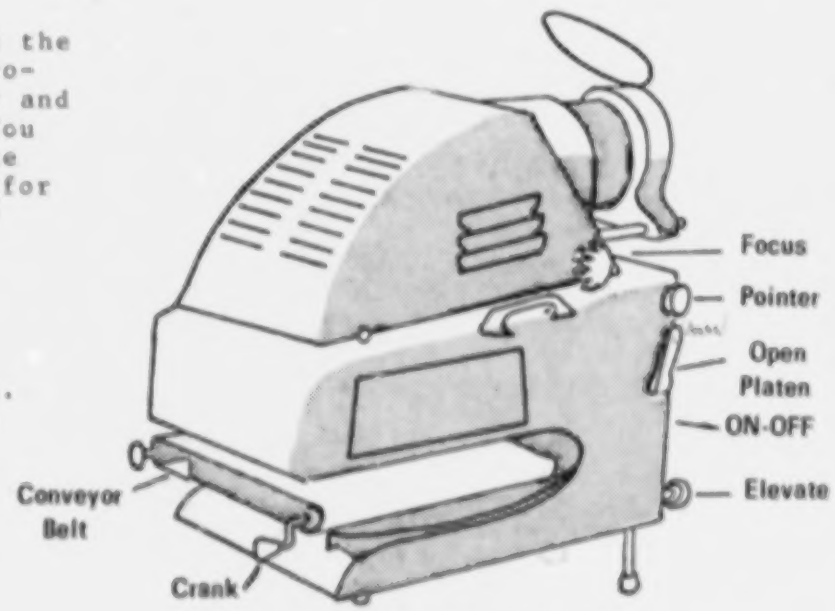
Materials: Opaque projector and screen
Flat picture
book

Setting up and operating:

1. Move the opaque projector into position...aimed at the screen and placed about 2 1/2 times the width of the screen away from it. (Place projector about 10 feet away from a four foot screen.)
2. Plug in the power cord and get it out of the way of traffic.
3. Orient picture to be projected. The bottom of the picture goes into the machine toward the screen. As you stand behind the projector, the top of the picture is toward you.

   a. If the opaque projector has a conveyor belt, insert picture on the left and turn crank to center picture.
   b. If the opaque projector does not have a conveyor belt, lower the platen using the appropriate lever, place the picture in position, and raise the platen.

4. Darken the room. Since the opaque projector uses reflected light, a well-darkened room is needed.
5. Turn lamp ON. The combination switch turns on both a cooling fan and a lamp. (If necessary, open the lens by removing the lens cap.)
6. Focus the picture.
7. Adjust the image to the screen. Elevate projector as necessary and lock adjustment. You may have to move the projector forward (for smaller picture) or back to "fill" the screen. Focus as necessary.
8. Move the pointer light to indicate significant details.
9. Remove the picture.
10. Open or lower the platen.
11. Orient a book illustration for projection. Place the book on the platen.



OPAQUE PROJECTOR

12. Close platen by raising.
13. Focus the image. Move projector to fill screen. Refocus as necessary.
14. Turn lamp OFF. Remove book.
15. Close platen. Lower machine, unplug and coil cord.

WORK SHEET #17 - OVERHEAD PROJECTOR

Objective: To use the overhead projector to project a transparency.

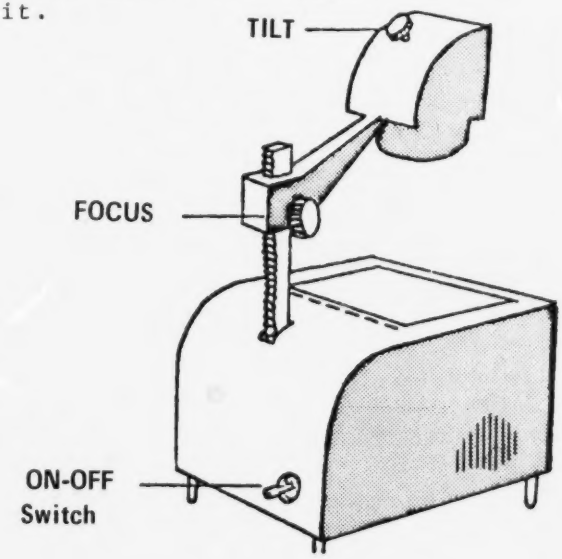
Materials: Overhead projector and screen
An overhead transparency

Setting up and operating:

1. Position the projector.

   a. Place the projector on a low stand so that the head of the projector will not interfere with the image projected on the screen.
   b. Position the screen high enough so the projector does not block off any of the projected image. Tilting the screen forward at the top will correct for "keystone."
   c. Move the projector away from the screen about two times the width of the screen to "fill" it.

2. Plug in the power cord.
3. Turn the projector ON. Note that the fan or blower is turned on before the lamp.
4. Focus the projector; get a sharp edge around the lighted area.
5. Move the projector toward or away from the screen to "fill" the screen with light. Focus as necessary.
6. Use the mirror tilt adjustment to raise or lower the light on the screen. (Some projectors require that the entire head unit be tilted.)
7. Orient a large transparency for projection. <u>The transparency, when placed on the projection surface, is right side up and readable to you as you face the class.</u>
8. Place the transparency on the projection surface. Focus and tilt the image as needed.
9. Stand or sit beside the projector, facing the class. Point out details on the transparency. Use marking pencil to underline or circle important parts of the transparency. Use cotton or tissue to remove the marks



Overhead Projector

10. Project additional transparencies. Use overlays as available.
11. Some projectors are equipped with a cellophane roll attachment. Become familiar with its use.
12. Switch lamp OFF. Allow lamp to cool for 30 seconds before turning off the fan.
13. Unplug the power cord. Return all materials and equipment for the next user.

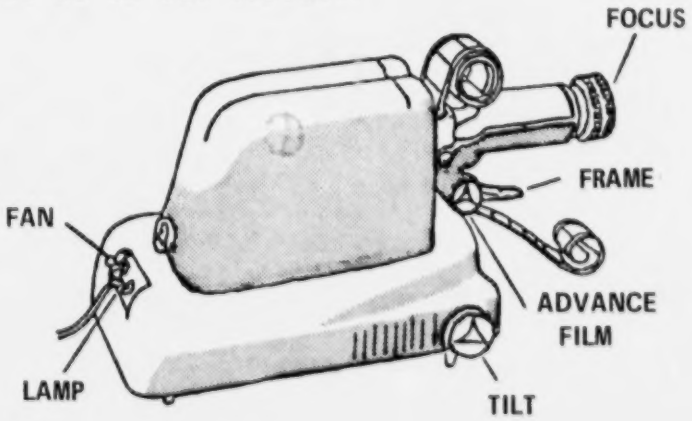
WORK SHEET #18 - FILMSTRIP PROJECTOR

Objective: To project a filmstrip using a project.

Materials: Filmstrip projector and screen
Filmstrip

Setting up and operating:

1. Always remove the projector from the case; place it facing the screen; plug in the power cord.
2. Insert and lock filmstrip carrier.
3. Switch fan motor ON. Switch lamp on.
4. Prefocus for a sharp edge around the lighted areas. Focus by turning the lens.
5. Center the light on the screen; use the tilt control as necessary to raise or lower the projector.
6. "Fill" the screen with light. Move the projector closer to the screen to reduce the lighted area. Move the projector away from the screen to enlarge the lighted area. As you move the projector, focus as needed.
7. Remove the filmstrip from the can. Hold it to the light and check to be certain the filmstrip has been rewound and is at the beginning. HANDLE THE FILMSTRIP BY THE EDGES TO PREVENT SMUDGES.
8. Invert the filmstrip and insert it in the carrier.
9. Place the roll of film in the holder provided on the projector.
10. Turn the filmstrip advance knob (note the proper direction), pushing down slightly on the filmstrip, until the FOCUS or title frame appears on the screen.
11. Adjust the lens to sharpen the picture on the screen.
12. Use the framer to show only one complete filmstrip frame on the screen.
13. Advance through the filmstrip using the filmstrip advance knob.
14. Switch lamp OFF when you reach the END title. Do not turn OFF the fan-motor switch now. Allow the projection lamp and projector



FILMSTRIP PROJECTOR

to cool for 30 seconds.

15. Remove the filmstrip from the projector. Rewind it, handling at edges only. Replace in can.
16. Turn fan-motor OFF. Lower projector, remove filmstrip carrier, unplug and coil power cord, and replace the projector in the case.

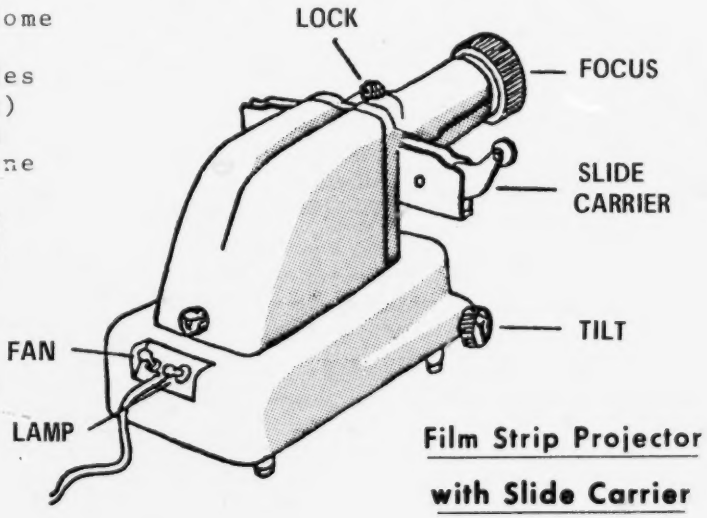
WORK SHEET #18 (SUPPLEMENT)
FILMSTRIP PROJECTOR FOR SLIDE PROJECTION

Objective: To project a 2 x 2 slide, using a combination projector.

Materials: Filmstrip - slide projector and screen
Two 2 x 2 slides

Procedures:

1. Remove cover of the case. Note position of projector, cord, and slide carrier. Remove the slide carrier from the case.
2. Remove the projector. Position it facing the screen.
3. Plug in the power cord.
4. Insert the slide carrier from the right side and lock. Some projectors, such as the SVE, have a filmstrip gate which must be removed or swung out before showing slides.
5. Orient the slides for projection. If slides are marked with "thumb marks," stack the slides with the thumb mark up and on the top right corner for placement in the carrier. If there are no "thumb marks," hold the slide so that it appears to you as you want it to appear on screen. Then invert the slide.
6. Place one slide in carrier. Move slide into position for projection.
7. Switch fan ON. Then, switch lamp ON.
9. Tilt projector up or down to center picture of screen.
10. "Fill" the screen by moving the projector toward or away from the screen. Focus as necessary.
11. Project a number of slides. Some slide projectors require that slides be inserted on both sides of the carrier (as the Viewlex) while other projectors require insertion of all slides from one side of the carrier.
12. After completing the series of slides, turn lamp OFF. Permit the fan to cool the projector for about 30 seconds.
13. Remember to remove the last slide from the carrier. Turn fan-motor OFF.
14. Lower the projector, using the tilt control.
15. Remove the slide carrier. Coil power cord and place over lamp house.
16. Place the projector and slide carrier in the case. Replace cover.



Film Strip Projector with Slide Carrier

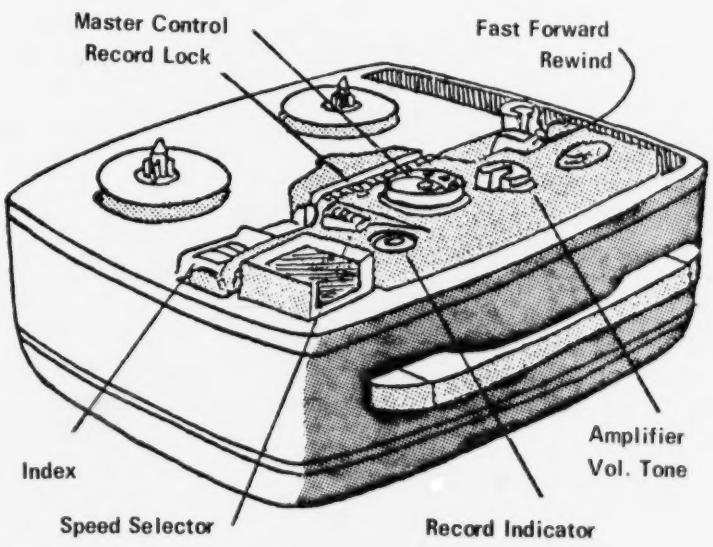
WORK SHEET #19 - TAPE RECORDER (REVERE)

Objectives: 1. To plan a tape recording.
2. To record on magnetic tape.

Materials: Tape recorder (Revere)
Reel of practice tape and empty take-up reel

Setting up:

1. Place the tape recorder on a table. Remove lid. Remove accessories (empty reel, power cord, microphone).
2. Connect the power cord to the tape recorder, then plug the cord into the wall outlet.
3. Turn amplifier ON. You may discover that the switch is combined with the volume control.
4. Select tape. Notice its speed; it will be either 7 1/2 inches per second or 3 3/4 inches per second.
5. Set speed on tape recorder to match speed of recorded tape.
6. Place take-up reel on right spindle.
7. Place full reel of tape on left spindle. Note direction in which tape feeds off reel (counter-clockwise). The dull side of the tape must face the recording head.
8. Thread tape and attach leader to take up reel. Engage the tape end in the slot of the take-up reel.
9. Set counter (index) to 000.
10. Turn control knob or button to PLAY. Adjust volume and tone as needed.
11. To skip ahead to another section of the tape,
    a. Stop the recorder.
    b. Move FAST FORWARD lever to FAST FORWARD.
    c. Return FAST FORWARD lever to center position when you have reached the section you want.
    d. Play, adjusting tone and volume as needed.
    e. STOP and then REWIND the tape.



TAPE RECORDER

Most tape recorders have a pause switch. Be sure to practice using it in both the recording and the playback operations.

In order to obtain a proper volume level for recording, set the recorder on the RECORD position while holding the pause switch. Then speak into the microphone and observe the effect on the volume level indicator. Set the volume at a point so that the light (on the Wollensak or Revere tape recorders) barely flickers when the volume is at a fairly loud level. When a proper volume level has been obtained (as indicated by the light), release the pause switch and begin recording.

Mike to mouth distance: Should be 8" to 12".

Record:

1. Place reel of tape on feed spindle.
2. Thread tape and attach leader to take-up reel.
3. Insert microphone jack into MICROPHONE INPUT.
4. Set counter (index) to 000.
5. To check for correct recording level,
   a. Hold microphone about one foot from mouth.
   b. Talk in normal tones and volume.
   c. Watch indicator as you adjust volume. Light should flash occasionally.
6. Now RECORD. Press LOCK button release and set control to RECORD.
7. Continue to watch INDICATOR as you record. Adjust volume as necessary. (Keep microphone 8-12 inches from mouth and talk across it.)
8. STOP when recording is completed. Note counter number for future reference.
9. Rewind to 000.
10. Play back, adjusting volume and tone.
11. Continue recording and listening for additional practice.
12. When your practice is completed, carefully rewind and store cords and microphone. Return all switches to OFF. Replace and lock cover.

NOTES TO REMEMBER

Procedures: Always determine where the recording head is. Make certain that the oxide side (dull side) of the tape is toward the recording head. If this procedure is not followed, you will be unable to make a recording. In addition, if you are attempting to play a recording, there is a possibility that you might damage it if the tape is reversed.

The faster the speed of the tape passing through the recorder, the higher the fidelity of the playback. Music should always be recorded at the fastest available speed. Ordinarily this will be 7 1/2"/second. In many instances you can obtain an adequate recording of the human voice at a speed of 3 3/4"/second. Sometimes the tape recorder is used instead of a dictating machine; for such occasions, a speed of 1 7/8"/second may be satisfactory. In case of doubt, always use the higher speed. Remember, though, that increasing the speed will shorten the playing time of your tape, thus necessitating more frequent reel changes.

WORK SHEET #20 - GRAFLEX MOTION PICTURE PROJECTOR

Objective: To operate a Graflex 16mm. projector.

Materials: Graflex projector and screen
Practice film (16mm.) and take-up reel

Part I - Set up, prefocus, thread

Set-up:

1. Remove cover. Connect power cord.
2. Swing reel arms up into position. Belts are attached.

Prefocus:

1. Turn amplifier ON.
2. Turn motor ON, then lamp ON.
3. Raise or lower the projector to position light on the screen. Use the spring-loaded tilt mechanism.
4. Loosen lens lock screw and focus to a sharp edge on the light pattern.
5. Move the projector forward or back to "fill" the screen with light. Refocus as needed.
6. Turn lamp OFF. Turn motor OFF.

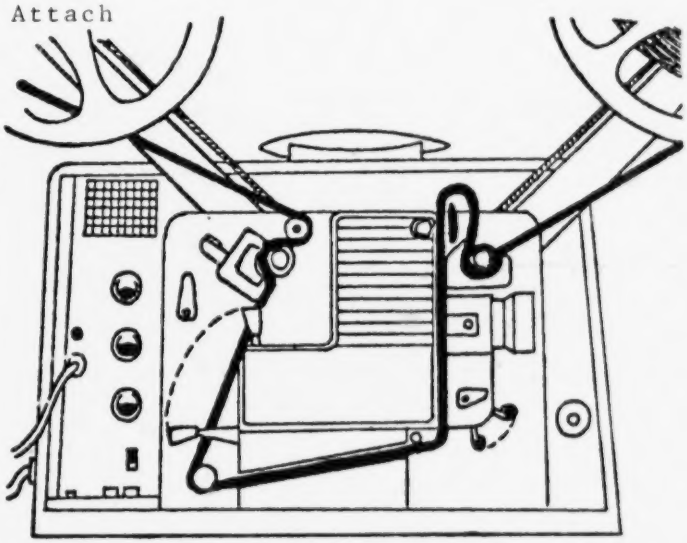
Thread:

1. Place reels on reel arms. Film will come off front reel in a clockwise direction with sprocket holes toward you.
2. Move master control lever to THREAD position.
3. Pull down about four feet of film.
4. Move film gate lever upward to open upper sprocket and film gate.
5. Thread film under feed sprocket and place in film gate. Close gate.
6. Insert film in sound-head loading slot, then around master control lever and upper sprocket. Attach to take-up reel.
7. Move master control lever to FORWARD.
8. Use the manual advance knob to check threading.

Part II - Project, rewind, repack

Project:

1. Push RUN button to start motor.
2. Push LAMP button after all of the leader has come off reel.



GRAFLEX PROJECTOR

3. Focus and tighten lens lock screw.
4. Adjust volume and tone.
5. Adjust framer.
6. Stay with projector during film showing.
7. Adn END title fades, push lamp OFF button.
8. Turn amplifier OFF.
9. Push motor STOP button when all film has moved through projector.

Rewind:

1. Attach film end to front reel. Reels will turn counter-clockwise when rewinding.
2. Push RUN button.
3. Move master control lever to REWIND position.
4. Pull REWIND CONTROL out.
5. When film has been rewound,
   a. Stop projector.
   b. Push REWIND CONTROL in.
   c. Move master control lever to FORWARD.

Repack:

1. Remove reels.
2. Push arm release buttons and swing arms to storage position.
3. Level projector using tilt control.
4. Coil and store power cord.
5. Replace cover.

SUGGESTIONS:

1. If a loop is lost, stop the projector, open the gate, inspect the film for damage, then reset the loops.
2. Practice changing the projection lamp. Be sure to unplug the power cord.

WORK SHEET #21 - BELL AND HOWELL MOTION PICTURE PROJECTOR

Objective: To operate a Bell and Howell 16mm. projector.

Materials: Bell and Howell (540 or 542) projector and screen
Practice film 16mm. and take-up reel.

Part I - Set up, prefocus, thread

Set-up:

1. Remove peojector cover.
2. Connect power cord. Speaker is built in with permanent connection.
3. Position reel arms. Internal drive eliminates outside spring belts.

Prefocus:

1. Turn amplifier ON.
2. Turn motor ON, then lamp ON.
3. Use tilt adjustment to position light on the screen.
4. Focus to a sharp edge on the light pattern.
5. Move the projector as necessary to "fill" the screen with light. Refocus if needed.
6. Turn lamp and motor OFF.

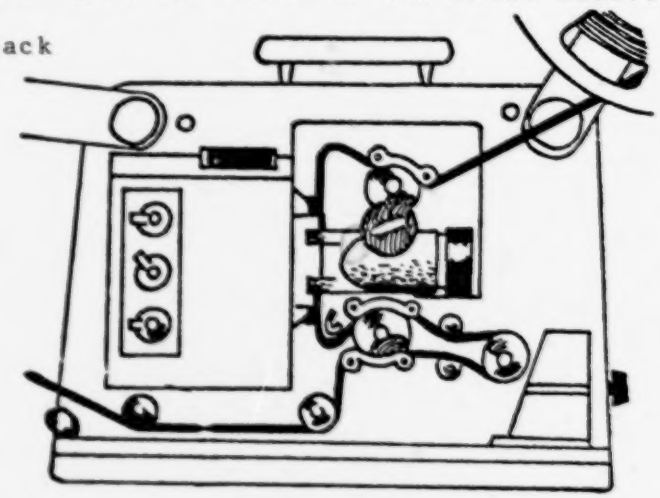
Thread:

1. Attach feed and take-up reels. Film comes off front reel in clockwise direction with sprocket holes toward you.
2. Open all film shoes and film gate.
3. Pull down about four feet of film.
4. Thread film carefully, closing film shoes and gate as you go along.
5. Pull film tight around sound drum.
6. Attach film to take-up reel. Reel will turn in clockwise direction.

Part II - Project, rewind, repack

Project:

1. Turn motor ON.
2. Turn lamp ON after all of the leader has come off the reel.
3. Adjust volume and tone.
4. Adjust framer.
5. Stay with projector during film showing.
6. As END title fades, turn lamp OFF.



BELL & HOWELL

7. Turn sound down or OFF.
8. Turn lamp OFF after all film has passed through projector.

Rewind:

1. Raise take-up arm to rewind position.
2. Attach film end to front reel. In rewind, both reels turn in counter-clockwise direction.
3. Move operating switch to REVERSE. The push rewind button.
4. When film has been rewound, stop the projector.

Repack:

1. Remove reels.
2. Swing arms down to storage position.
3. Coil and store power cord.
4. Close cover.
5. Level projector using tilt control.

SUGGESTIONS:

1. This projector permits you to show a still picture on the screen. To do so, turn selector switch to STILL.
2. To reverse the film and repeat a sequence, turn lamp OFF and motor OFF. Then switch to REVERSE. Turn volume DOWN.
3. This projector can be used to project silent film. Switch to SILENT speed and turn amplifier OFF for silent film projection.
4. Practice changing the projection lamp. Be sure to unplug the power cord.
5. If a loop is lost, stop the projector, open the gate, inspect the film for damage, then reset loops.

WORK SHEET #22 - BELL AND HOWELL MOTION PICTURE PROJECTOR
(MODEL 399)

Objective: To operate a Bell and Howell 16mm. projector.

Materials: Bell and Howell (399) projector and screen
Practice film (16mm.) and take-up reel

Part I - Set-up and prefocus

Set-up:

1. Open doors.
2. Connect power cord. Speaker is built in and connected.
3. Attach feed reel arm and take-up arm. Attach both belts.
4. Make certain the rewind gear on the rear arm is released (the cloth belt is tight.)

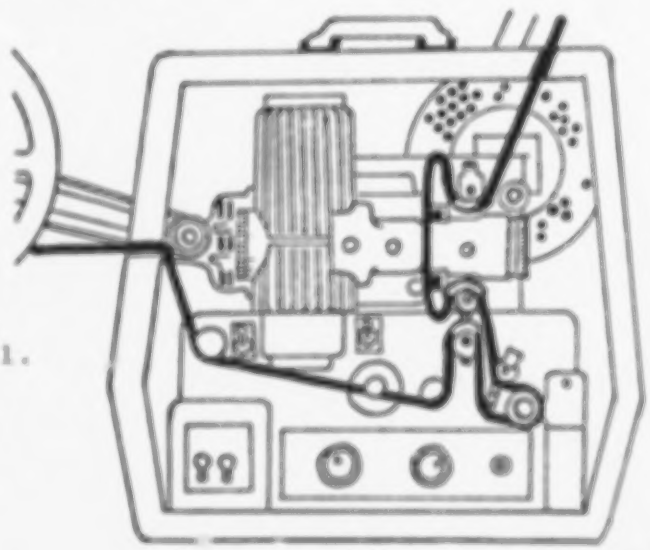
Prefocus:

1. Turn amplifier ON.
2. Turn motor ON, then lamp ON.
3. Raise or lower the projector, using the tilt adjustment, to position the light on the screen.
4. Focus to a sharp edge on the light pattern.
5. Move the projector as necessary to "fill" the screen with light. Focus again as needed.
6. Turn lamp and motor OFF.

Part II - Thread

Thread:

1. Place take-up reel on rear take-up reel arm.
2. Place the reel of film on front feed-reel arm; film comes off front of reel in clockwise direction.
3. Unwind about four feet of film.
4. Carefully thread projector. Open and close film shoes and film gate as you go along. Follow white guide lines for proper loop sizes above and below the gate.
5. Pull film tight around sound drum. Then let film slip back slightly to engage in teeth of third sprocket wheel.
6. Attach film end to take-up reel.
7. Test for correct threading by turning hand test knob. Hand test knob is in back of the objective lens.



BELL & HOWELL—16 mm. PROJECTOR

Part III - Project, rewind, repack

Project:

1. Turn motor ON; lamp ON after all of the leader has come off the reel.
2. Adjust focus. Tighten lens lock screw.
3. Adjust volume and tone.
4. Adjust framer as needed.
5. Do not leave projector during showing.
6. As END title fades, turn lamp OFF.
7. Turn volume down and amplifier OFF.
8. Stop motor.

Rewind:

1. Change reels. Keep sprocket holes on side toward operator.
2. Attach film to empty reel. Both reels will turn counter-clockwise.
3. Set rewind by lifting rear film reel to hook latch that engages rewind gear.
4. Turn motor ON. Do not switch to reverse!

Repack:

1. Remove reels.
2. Detach belts and push them into the case.
3. Remove reel arms. Replace in case.
4. Place coiled cord in case.
5. Adjust tilt to level projector.
6. Close case.

SUGGESTIONS:

1. This projector permits you to show a still picture on the screen. To do so, turn the clutch knob just behind the lens counter-clockwise. If a part of a picture appears or if no picture appears, turn the hand test knob to move the shutter blade and permit light to show on the screen. To return to motion picture projection, turn the clutch knob clockwise.
2. To reverse the film and repeat a sequence, turn lamp off and motor off. Turn volume DOWN. Then switch to REVERSE. (This switch is near the bottom of the lamp housing.) Now turn motor ON and go back the required distance.
3. This projector can be used to project silent film. Switch to SILENT speed and turn amplifier OFF for silent film projection.
4. Practice changing the projection lamp. Be sure to unplug power cord. This projection lamp is removed from the bottom of the lamp housing.
5. If a loop is lost, stop the projector, open the gate, inspect film for damage, then reset loops.

Post-Test for Activity 4

Repeat the Pre-Test for Post Assessment. Work with your Resource Person.

Remember - operation of equipment we learn by doing, so each one you set up, it will be a bit easier. HAPPY VIEWING!!!!

You are now ready to proceed on to Activiity 5.

MINI-MODULE II

ENABLING OBJECTIVE

Given the three activities in Mini-Module II designed to develop skills in handling audio-visual materials and equipment, the School Volunteer will demonstrate mastery of the skills by successful completion of the questions listed on Work Sheet 23 in Mini-Module II.

Activity 3: Differentiating, identifying and matching audio-visual materials and equipment by name.

Activity 4: Demonstrating competencies to set up, operate and repack six pieces of audio-visual equipment and match the appropriate materials for viewing.

Activity 5: Developing competencies to plan displays for learning and developing the ability to organize, plan and execute a bulletin board in a media center.

DIRECTIONS:

1. Locate yourself in a quiet place with a reel-to-reel tape recorder set to play Tape II - Assisting In The Library-Media Center.

2. Decide to either:

   a. Listen to the tape and read along, following the spoken directions.

   OR

   b. Listen to the spoken directions to use only your notebook and reference to the appropriate WORK SHEETS in the booklet to complete the activities.

3. Turn on the tape and listen for the words "Welcome to Mini-Module II....".

ACTIVITY 3

Differentiating, Identifying, and Matching
Audio-Visual Materials and Equipment by Name

WELCOME to Mini-Module II - "Utilizing Audio-Visual Materials and Equipment". Emphasis on the innovative process in improving "schooling" is an important characteristic of today's educational program. You as a School Volunteer are part of this process as well as the skills you will be mastering in this Mini-Module.

You know, of course, that the library has other materials besides books which can help assist children in learning. I am referring to audio-visual materials which are catalogued in the card catalog or in a separate file and stored in various locations in the library, depending upon the size of the library or the librarian's storage system.

Catalog cards for non-book materials may be easily distinguished from book catalog cards through the use of color. The non-book materials card is either completely in color or there is a colored band across the top of the card. The non-book materials are usually filed by title or subject.

The audio-visual material is classified by either the Dewey Decimal System or by an acquisition number. If you were looking for a film strip or a transparency on farm animals, you would look up the subject, FARM ANIMALS, in the card catalog or ask the librarian to assist you. If the film strip on farm animals was catalogued in the card catalog, the subject card would be located in the "F" drawer. But how would you know if it was a book or filmstrip which had the subject, "Farm Animals", on the top line of the card? Right, by the colored band on the top of the card or by the fact the card was colored.

ACTIVITY 5

To develop the competencies to plan displays for learning and the ability to organize. plan, and execute a bulletin board in a media center.

As a School Volunteer in the library, you will be asked to assist in setting the climate in which a child lives and grows during school hours. There is no factor more important to the learning situation than the environment where learning takes place. Every library or media center offers a challenge to make the most of available facilities.

Pleasant, attractive surroundings nurture a happy, serene atmosphere. The ways in which materials, supplies and equipment are presented determine to a large extent their effectiveness in learning.

Bulletin boards and displays should be an outgrowth of learning experiences and interest.

WORK SHEET 23

Pre-Test

for

Activity 5

The following questions are designed to help you determine whether you will benefit from undertaking Activity 5.

Write in your notebook, Mini-Module II, Pre-Test for Activity Read the following directions and record them on your sheet in your notebook.

Indicate your answer with one or two-word responses.

1. List four elements of an effective display.

   _____ _____

   _____ _____

2. Name the four basic shapes as an aid in planning a layout for a bulletin board or display.

   _____ _____

   _____ _____

3. Suggest five materials that would add a third dimensional quality and attract attention to a bulletin board.

   _____ _____

   _____ _____

   _____

4. Design a poster 22" by 28" to advertise a specific book suggested by the librarian.

When you have completed the Pre-Test, turn to the following page and check your answers with the KEY TO THE PRE-TEST: ACTIVITY 5.

WORK SHEET 24

THE ANSWER KEY:

PRE-TEST FOR ACTIVITY 5

Possible answers for -

Question 1:	balance	emphasis
	space	position
	contrast	harmony
Question 2:	L	Z
	S	I
Question 3:	yarn	sandpaper
	carpeting	wallpaper
	styrofoam	straws
Question 4:	Check with your Resource Person	

If your correct score is three out of four questions, not items, correct, you may have mastered this objective. You may omit the remaining procedures if you wish, and advance to Mini-Module III, "Effective Storytelling Techniques". If, however, your score was less than three out of four, complete the following procedures, Read and develop the suggested activities.

ACTIVITY 5

DIRECTIONS:

Using the Work Sheet 25, "Notes For Designing Displays", as a reference, write in your notebook a heading, "Notes For Designing Displays". As you read the remainder of this activity, write outline notes by answering the questions listed on the Work Sheet.

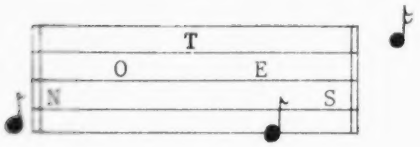
EFFECTIVE TOOLS OF INSTRUCTION — BULLETIN BOARDS

Unlike a tool that is designed to do one specific job, the bulletin board is a flexible device capable of doing many different things in many different ways. The following are a few of the purposes that it serves and the jobs it can do:

Introduce a unit, a book or a new learning activity,
Stimulate curiosity or inquiry,
Tell a story or deliver a message,
Recognize student achievement and progress,
Provide a center of information,
Relate to or reinforce other areas of interest,
Recognize special events and holidays.

WORK SHEET 25

"Notes For Designing Displays"



by_____

FOR DESIGNING DISPLAYS ----

1. Steps for planning and setting up an effective bulletin board display:

   a. _____

   b. _____

   c. _____

   d. _____

   e. _____

   f. _____

2. Tips for achieving emphasis in organizing a meaningful display:

   a. _____

   b. _____

   c. _____

   d. _____

   e. _____

3. Cut letters can be easily created from a _____ shape. Using construction paper, make the letters of the alphabet. See directions on page 73.

4. Critique the page, "Look at Each Display". How could you improve Figure A?
   How could improve Figure B?

5. BULLETIN BOARDS can attract and hold interest with

C_ _ _ _ _ _ _ _ _ _

A_ _ _ _ _ _ _ _ _

C_ _ _ _ _ _ _ _ _ _ _

C_ _ _ _

A_ _ _ _ _ _ _ _ _ _ _

C_ _ _ _ _ _ _

STEPS FOR PLANNING AN EFFECTIVE BULLETIN BOARD DISPLAY

1. Decide upon a Theme.....
   The theme to be presented should contain one thought or idea. The visual presentation should be used to emphasize this main thought.

2. Work out the Wording.....
   A good caption usually invites the viewer to investigate further. The wording should be simple and directed toward the viewer.

3. Select the Materials.....
   The materials to be used should be concerned with illustrating the idea, i.e., book jackets, cartoons, actual objects. Attract attention using textured materials, three dimensional devices, etc.

4. Plan the Arrangement.....
   The arrangement of the materials in a manner which is attractive and interesting.

5. Choose the Lettering.....
   Lettering plays an important role in the success of bulletin boards. Captions should be large and simple enough to read from a reasonable distance.

6. Set up and Evaluate.....
   After proceeding through the first steps, an evaluation is always necessary. Look at the lettering -- letters should be straight. Check on the spelling. The display should be judged from the technical standpoint of good contrast and neatness. It should be evaluated also concerning its effectiveness in getting the message across.

EMPHASIS.....

GETTING THE MESSAGE ACROSS

The viewer will have no question about the single dominant message of a bulletin board if its message is easy to understand and all confusing elements are eliminated.

Emphasizing a message on a display is a continuing, interesting, and often exasperating challenge. Often there seems no way around awkward materials, or a lack of supplies. If this is the case, re-think, re-organize, and let the idea rest while you decide how to best utilize the visual point of your display area. Think beyond the actual raw materials of the display. Many tools are at your disposal --

Space,
Position,
Color,
Texture,
Contrast
a
n
d
Line

SPACE: The open area of your display is as important as the objects. A single item on a board surrounded only by space captures attention. But to avoid monotony you need more.

POSITION: The center area (at eye level) is usually the best position for the main message. The actual spot of emphasis may change, depending on whether the display is designed for high school or elementary students.

COLOR: Color can save or doom a display. How effectively a blue, green, red, or yellow item serves as the most dominant part of a display depends on what is combined with it.

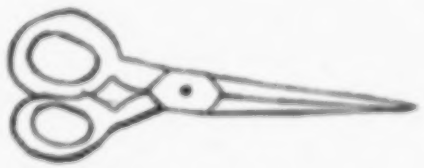
TEXTURE: Texture should always fit the display theme, harmonizing with other elements and emphasizing an area or idea. Items with a "Feel Appeal," (soft, rough, slick) give richness and interest.

CONTRAST: The most legible, attention-getting bulletin board caption should have good contrast. Eyes will travel toward the area of the display.

LETTERS

LETTERING.....

** Good captions are brief, and thought-provoking.
** Use lettering appropriate to the age level (capitals with lower-case manuscript for primary grades; all capitals or cursive for middle grades.)
** Background and lettering should contrast markedly.
** The color of the lettering should harmonize with the rest of the display.
** Horizontal lettering is the most legible. Use angled, vertical, or curved lettering only if there is a real reason for it.
** Too fancy lettering is hard to read. Make simplicity your byword.
** Style of lettering should be compatible with the overall display theme.
** Lettering must be at least 2" high to be legible throughout the room.
** Arrange lettering into definite word groups.
** Let size, color, texture or placement of lettering emphasize important words.

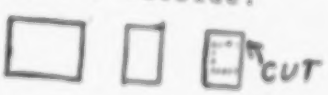


YOU CAN CREATE CUT LETTERS.....

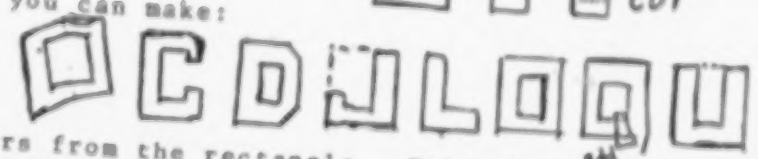
CUT LETTERS can be easily created by teachers or students and can become a useful tool for visual communication.

All cut letters can be created from a simple basic shape -- the rectangle. This shape essentially serves as an imaginary boundary in which a letter can be cut. In order to embark on a cut-letter adventure, use ordinary typing or construction paper for cutting rectangles in one or several sizes. By trial and error, you can learn to cut the letters by interpreting the following steps:

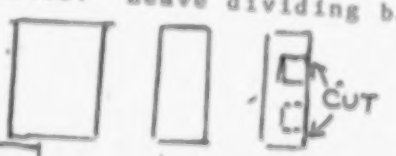
Step 1 The rectangle. Fold the rectangle in half. Cut out the center. Leave equal thickness on the outside.

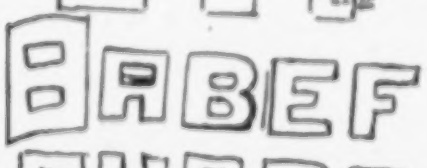


From this you can make:

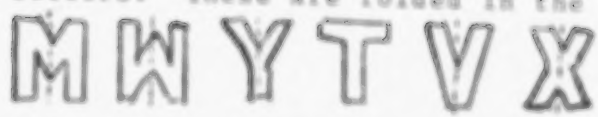


Step 2 More letters from the rectangle. Fold the rectangle in half. Cut the center in two places. Leave dividing bar and keep equal thickness.





Step 3 Odd letters. These are folded in the center.



These are the only letters made without folding:

This cutting exercise may seem a bit difficult at first, but it will soon become easy and fun.

NEW DIMENSIONS IN LETTERING.....

These materials will add dimension and attract attention:

yarn	ribbon	rope
twine	carpeting	screening
pipe cleaners	sponge	styrofoam
sandpaper	felt	foil
twigs	plastic house numbers	corrugated paper
wallpaper	fabric remnants	heavy wire
straws		

Obtain novelty effects by painting letters with glue on cardboard and sprinkling with sand, glitter, seeds, cotton and so on.

Make letters from colorful magazine pages, sheets of fingerpainting or just newspaper pages.

LOOK AT EACH DISPLAY.....Do not read the fine print under the illustration until later.

A

Can you critique the display?

How could you improve each one?

Record on Study Sheet 29.

The display above has appropriate lettering, well spaced for maximum legibility. Horizontal captions are usually preferred, but a suitable variation here would be to angle the lettering from the rooster's open beak to suggest that he is actually speaking.

B

Below, the display theme and the oriental-type letter forms are not compatible. Reading difficulty occurs because of faulty letter and word spacing. Some remedies: simple block letters; improved spacing; enlarged size for "AWS" to add emphasis.

Did you locate the weakness? GOOD!! Let's explore some more.

VISUAL DISPLAYS --

ATTRACT INTEREST
SHOULD HOLD INTEREST AND
IMPRESS FAVORABLY ---- WITH CORRELATED COLOR
WITH APPEALING ARRANGEMENT
WITH CAPTIVATING CAPTIONS

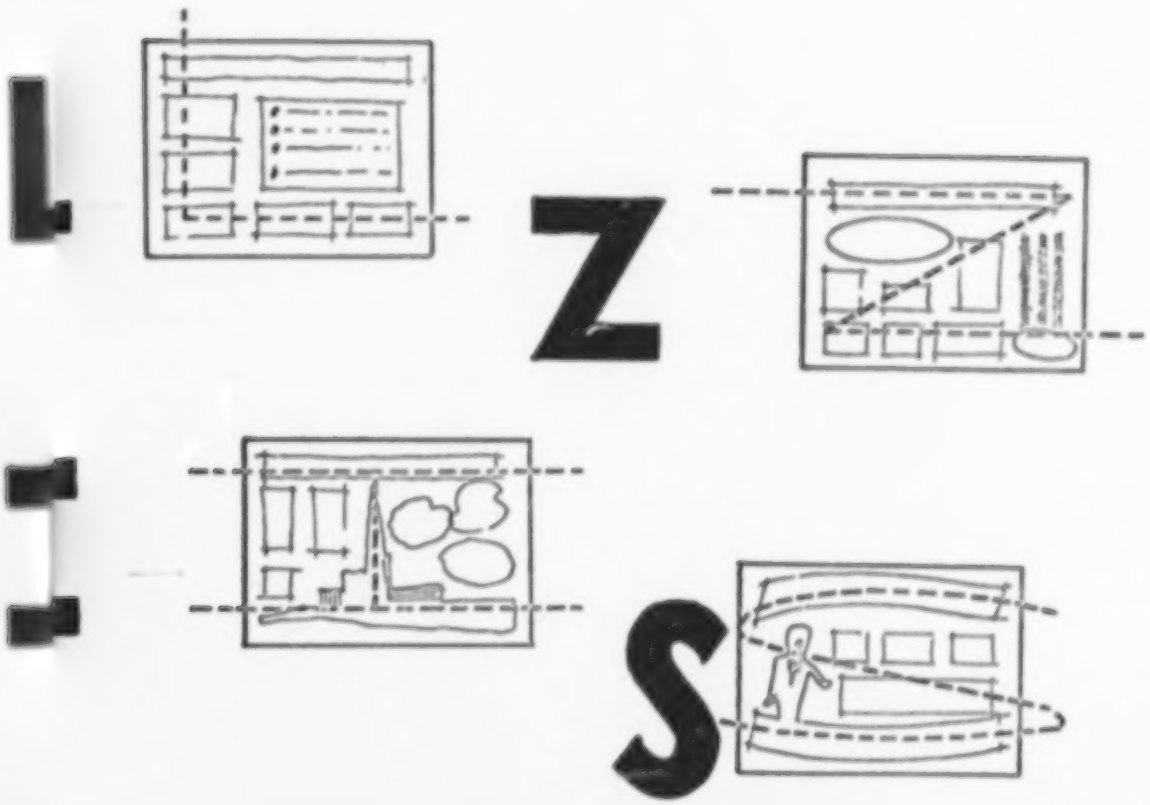
ARE YOU READY TO DESIGN A DISPLAY?? LET'S TRY.

Take a sheet of white paper and write at the top of the page a title of a display or theme. It might be "BLAST OFF TO READING" or some other theme suggested in this objective, or some other theme which interests you.

Thinking of the title as a heading, list the ideas that come to mind which help to illustrate the theme. Select pictures or illustrations which contribute to your idea.

Visualize the shape of your display. Sketch the arrangement of items in your display. Your best or final sketch is called a "layout design."

Utilize the following basic shapes as an aid to planning a layout:



ADDITIONAL HINTS:

a. Don't forget that a bulletin board can sometimes be more effective if it is three-dimensional.

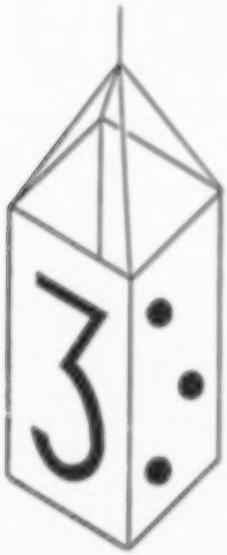
Milk carton and cut paper flowers

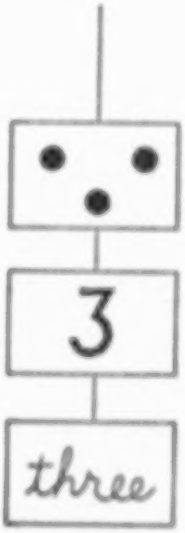
Milk carton shelf

Shoe box shelf

Shoe box shelf

b. Sometimes the materials to be displayed are more effective if they are moved out from the bulletin board so that they hang freely in the room.





5. Check your layout to be sure it contains the following elements:

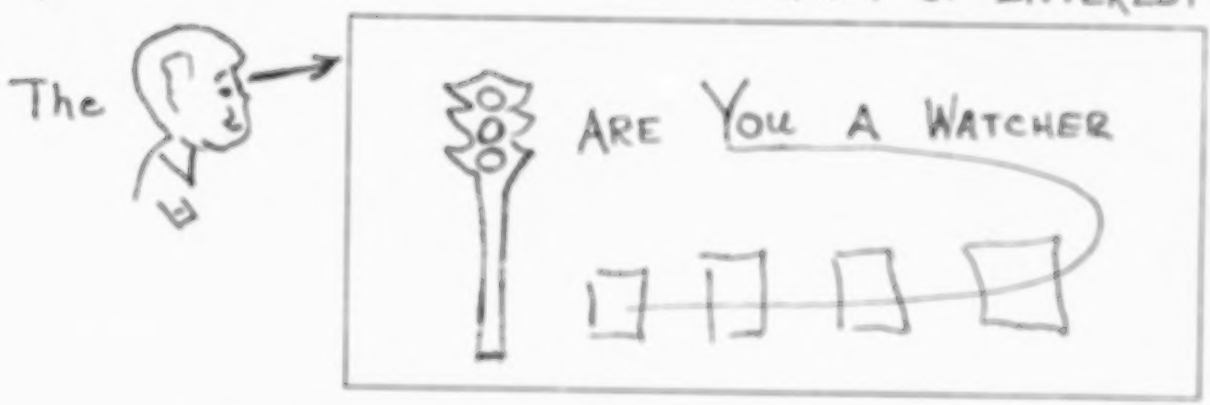
Balance, Emphasis, Contrast, Harmony.

You have just completed the pre-planning steps in developing an effective display.

LINE

LINE

LINES ----- GUIDE THE TOWARD THE FOCAL AREA OF INTEREST



THE VIEWER IS INFLUENCED BY:

THE DIRECTIONS IN WHICH OBJECTS OR FIGURES FACE.

THE SEQUENCE IN THE ORDER OF RESPECTIVE UNITS. One unit leads to another continuously throughout the display, directing the eye from one area to another

THE PULL OF THE DIRECTIONAL LINE. Line may be used to direct attention to information or objects in a display.

THE AMOUNT OF AND ARRANGEMENT OF CONTRASTING AREAS. A PATTERN OF LIGHTS AND DARK, can do a great deal to lead the eye in a given direction.

Look at Work Sheet 25, "Notes for Designing Displays", look at the sheet on which you have been taking notes.

Check your answers with the following KEY for Work Sheet 25.

1. Steps for planning and setting up an effective display:

   a. Decide upon a subject;
   b. Work out a caption;
   c. Gather the materials;
   d. Plan the arrangement;
   e. Render the lettering;
   f. Execute and evaluate.

2. Tips for achieving emphasis in organizing a display:

   a. Space
   b. Position
   c. Color
   d. Texture
   e. Contrast
   f. Line

3. Cut letters can easily be created from a <u>rectangle</u> shape. Present your cut paper alphabet to the Volunteer Resource Person for evaluation. Save for future use.

4. Figure A has appropriate lettering; well-spaced. A suitable variation would be to angle the letters from the rooster's open beak to suggest he is speaking.

   Figure B: The display theme and the oriental type letter forms are not compatible. Reading difficulty occurs because of faulty letter and word spacing. Enlarged letters for LAWS to add emphasis and simple block letters with improved spacing is suggested.

5. Bulletin Boards can attract and hold attention with:

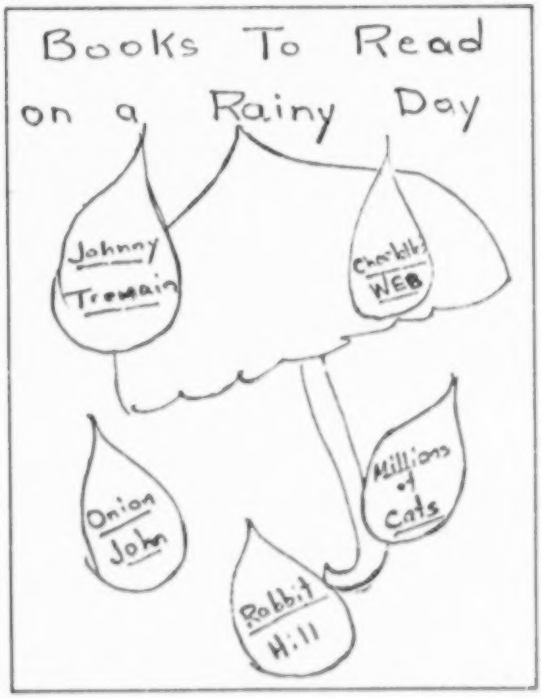
   a. Correlated Color
   b. Appealing Arrangement
   c. Captivating Captions

HOW DID YOU DO? You may wish to go back and re-read the sections that may have cause you some confusion.

YOU WILL SOON BE READY TO DESIGN A DISPLAY.

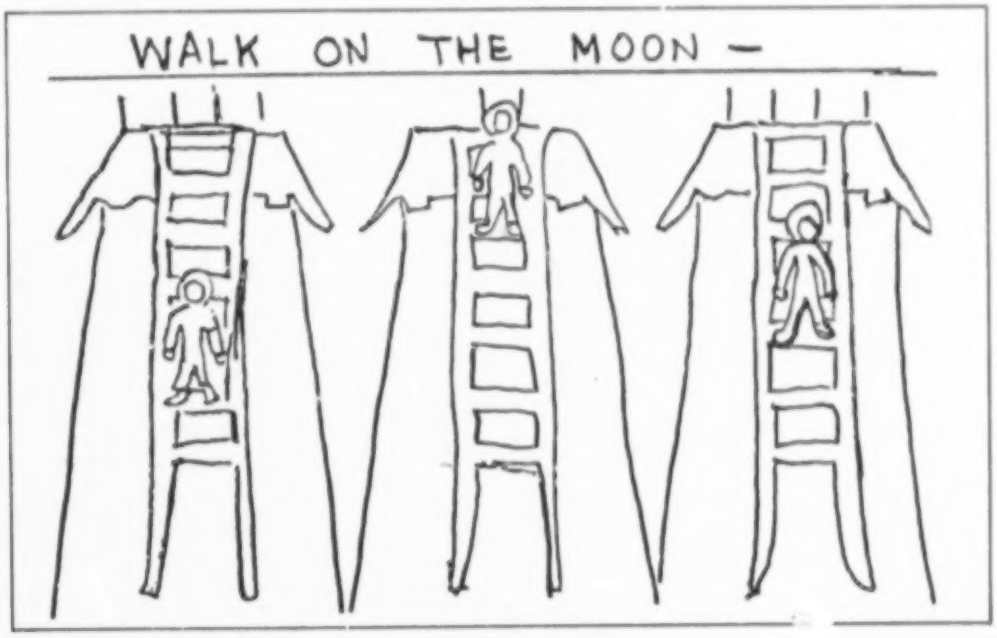
READ THE NEXT PAGES CAREFULLY.

SAMPLE BULLETIN BOARD DISPLAYS:



When a child reads a book he likes, he asks that the name of the book be placed on the raindrop.

The student removes a cloud and places the name of the book in its place.



WALK ON THE MOON!

As a child reads a book, he removes his astronaut dow[illegible] step on his ladder, finally descending to walk on the moon.

SUGGESTED TITLES FOR EFFECTIVE BULLETIN BOARD THEMES:

Select one of the themes.

BLAST OFF TO READING

BLAST OFF WITH GOOD BOOKS

THESE BOOKS ARE OUT OF THIS WORLD

WE'RE FALLING FOR THESE BOOKS

SEEKING ADVENTURES

NOTHING IS FISHY ABOUT THESE BOOKS

SURE I'M CRAZY ABOUT BOOKS

BOOKS ARE FUN

BE A SHARP READER

FLYING HIGH WITH GOOD BOOKS

SOMETHING TO QUACK ABOUT

ALL ABOARD - WE'RE ON THE ROAD TO GOOD READING

MR. BOOKWORM HELP ME GROW

CHILDREN OF MANY LANDS

BALANCED READING

DO YOU KNOW ?

YOUR TREASURE CHEST

IN THE LIBRARY WE LIKE TO.....

HoP AbOaRd the BOOKMOBILE

INTERESTING FRIENDS IN BOOKS
DO YOU KNOW THESE PEOPLE ???

YOU....are now ready to design a bulletin board or a display in the Library or Media Center where you are now working as a School Volunteer.

1. Discuss with the Volunteer Resource Person or the Librarian an appropriate title or theme which you wish to develop with your bulletin board.

2. Arrange with the Volunteer Resource Person or Librarian for an available display area.

3. Recall the information that you have learned in this Mini-Module or go back and review.

THE CREATIVITY OF YOUR BULLETIN BOARD IS LIMITED ONLY BY YOUR IMAGINATION.

TERMINAL OBJECTIVE FOR ACTIVITY 5:

Now that you have completed the procedures, go back and repeat the Pre-Test, Work Sheet 23. Omit item #4. Record your responses in your notebook.

Acceptable performance can be determined only by you and the librarian along with the students' response to the Bulletin Board that you have just completed.

You are now ready to proceed to MINI-MODULE III.

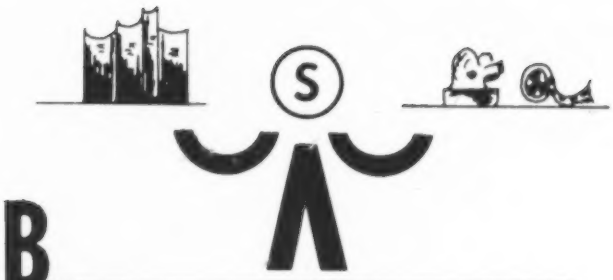
SEE YOU IN THE LIBRARY!

Additional Resource Material:

Koskey, Thomas, Baited Bulletin Boards, 1954, Fearon Publishers, Calif., $1.50.

Burgert, R. H., Meadows, E. S., Bulletin Board Ideas, Instructor Publications, Inc., Dansville, N. Y. 14437.

Phillips, Ward, O'Lague, J. H., Successful Bulletin Boards, Instructor Publications, Inc., Dansville, N. Y. 14437, $1.35.



B 2

ASSISTING IN THE
LIBRARY-MEDIA CENTER

MINI-MODULE III

EFFECTIVE STORYTELLING
TECHNIQUES

WELCOME TO MINI-MODULE III! Turn to the next page and respond to Work Sheet 26, Pre-test. Follow the directions!

MINI-MODULE III

ENABLING OBJECTIVE

After having completed the three activities designed to teach effective storytelling, the School Volunteer will be able to answer "Yes" to nine of the Ten questions listed in the Mini-Module III Pre-Test.

Activity 6:	Exploring the skills necessary for effective story selection and story-telling techniques.
Activity 7:	Reviewing skills to assist, through storytelling, the child who speaks English as a second language.
Activity 8:	Exploring visual aides of puppetry and flannelgraph.

DIRECTIONS

1. Complete the Pre-Test for this module and based upon your performance, decide to either complete this module or go on to another training booklet.

2. If you decide to work the activies, read each WORK SHEET carefully and proceed according to directions.

WORK SHEET 26

PRE-TEST

FOR

MINI-MODULE III

The following questions are designed to help you determine whether you will benefit from undertaking this Mini-Module. Answer each question "yes", "no", or "uncertain". Record your responses in your notebook under Pre-Test for Mini-Module III.

1. Can you define creative storytelling?

2. Can you describe at least four reasons for telling stories?

3. Can you name at least four skills that a child develops through listening to stories?

4. Can you identify three parts of a story and recognize them in any story you may wish to tell?

5. Can you suggest three different types of visual aides that can add a new dimension in telling a story?

6. Can you give four suggestions to the storyteller for children who speak English as a second language?

7. Can you look through the card catalog and list three favorite stories for reading aloud on each grade level from kindergarten through sixth grade?

8. Can books or stories help the child recognize his emotions and learn more about those he perhaps has not known?

9. Can suggest two good books to another School Volunteer to teach effective story selection and storytelling skills?

10. Do you feel qualified to make a tape telling a story to a group of children?

* * * * * *

If all of your answers were an unqualified "YES", consult with your Volunteer Resource Person or the Librarian before proceeding.

If you answered "NO" or "UNCERTAIN" to one or more of the above questions, you should find the concepts and skills developed in the Mini-Module useful, and you may proceed.

STORY TIME

Imagination is the beginning of creation.

Can you recall listening to a storyteller?

Storytelling has long since proved its value as a means of awakening interest in and appreciation for books and reading. However, too often nowadays it is used less than in the past because of shortage of personnel, coupled with the time it takes to prepare stories well. That is where you, as the School Volunteer, can be a valuable asset in our school library program.

True, it is possible to turn on a radio and hear a story complete with sound effects, or to turn on a television set and watch in color a dramatization, or to turn on the record player and listen to a story told by a professional reader and with sound effects, but does this say there is no place for the live storytellers? NO, NO, NO!!! People - children or adults - respond to the personal touch more completely than they do to any machine.

To begin with, the story teller can see his audience, can keep an intimate, harmonious relationship with it. The machine does not stop for a laugh; it cannot stop to answer a question; it cannot smile at an excited interested child. There is much difference between a live storyteller and a machine.

Children respond to the personal touch more completely than they do to the machine. Many persons are inspired to read more and better books because of the ideas gained from hearing stories.

The most important value of storytelling, regardless of the age of the person to whom the story is told, is pleasure. Unless the story gives pleasure, there will be no opportunity for it to have any other values. Not only should it give pleasure to the listener, it should give pleasure to the teller.

STORYTELLING IS IMPORTANT BECAUSE ----

1. It may give a chuckle; it may help the child reach up and out; it may paint a beautiful picture; it touches just <u>that</u> individual.

2. It increases the number of words that the child recognizes with understanding.

3. It makes the child want to be able to read, because he sees that all those wonderful stories are taken from a printed page in a book.

4. It aids the older child to understand more easily advanced material when it is read orally.

5. It develops within the child a feeling for, and a love for, literature.

Bill Martin, Jr., author of Sounds of Language has identified the following skills as "The Steps Beyond":

LISTENING SKILLS:

Developing sensitivity to the flow of oral language;
Recognizing that a sentence becomes more familiar and memorable when it is read aloud and listened to;
Sensing that one's own language is worthy of being heard and written down;
Sensing that there are many levels of language usage beyond what one hears at home;
Recognizing that oral reading of memorable language patterns has a broadening effect on one's language;
Intaking the meaning or feeling of a selection by listening;
Learning to hear the structure of a poem or story -- the rhyme scheme, the patterning of episodes, the statement and solving of the story problem, etc.;
Recognizing that language works in "chunks of meaning;"
Developing sensitivity to the beginning and ending of sentences and to smaller "chunks of meaning" within those sentences;
Developing sensitivity to larger "chunks of meaning" within those stories, and books as to smaller "chunks of meaning" within those units such as paragraphs, stanzas, and episodes.

Storytelling is an important task. Let's read about some principles....

TECHNIQUES OF READING ALOUD

Reading aloud requires skill; it is not just an activity to fill time or give information. In the classroom children should be seated close to the storyteller, so that all may see the pictures easily and enjoy the twinkle in the storyteller's eyes as she reads. If children are seated on the floor or on chairs close to the storyteller, they seem to identify more easily with the characters and action of the story.

A picture book should be held so the children can see the pictures at all times. This requires the story teller to be familiar with the story, so that it may be read easily. The book should be held at the child's eye level. The storyteller needs to be aware of the importance of moving the book slowly so that all children will have an opportunity to see the pictures.

The storyteller's voice is an instrument for communicating the author's meanings and moods. Articulation, voice tone and pitch are foundations of an effective oral reading. Conversation should be read naturally.

Stories for young children should be short, so that they may be completed on one reading period. Middle-grade children enjoy continued stories, but an incident or chapter should be completed.

Instead of interrupting continuity of the story, discussion should follow the reading of one chapter or incident. After completing the story, the storyteller may call attention to a particular description, expression, or character by rereading sentences or paragraphs.

SELECTING STORIES

Stories which are to be told should be selected with care. Stories worth the telling have special characteristics. These include a quick beginning, action, a definite climax, natural conversation, and a satisfying conclusion. Such folk tales as The Three Billy Goats Gruff, Chicken Little, and Cinderella are particular favorites of younger children. The repetitive pattern of these tales makes them easy to tell. Originally passed down from generation to generation by word of mouth, these tales were polished and embellished with each retelling. Gone is Gone, by Gag, Ask Mr. Bear, by Flack, and Credle's Down, Down the Mountain exemplify modern tales to tell. Middle-grade children will enjoy folk tales from other lands such as Batchelor's A Cap for Mul Chand, Gaer's Jataka Tales, and The Cow Tail Switch collected by Courlander.

The following books have proven successful when read alound to children in the designated age groups. These suggestions might serve as a nucleus for the list of favorites. Wise use of this list must provide for flexibility; books suggested for second grade, for example, may well be used in first or third.

KINDERGARTEN

Ask Mr. Bear, Marjorie Glack, Macmillan, 1932
Caps for Sale, Esphyr Slobodkina, Scott, 1947
Carrot Seed, Ruth Krauss, Harper, 1945
Little Bear's Sunday Breakfast, Janice, Lothrop, 1958
Little Rabbit Who Wanted Red Wings, C. S. Bailey, Platt & Munk, 1931
Little Toot, Hardie Gramatky, Putnam 1939
Man Who Didn't Wash His Dishes, Phyllis Krasilovsky (Barbara Cooney, Ill.), Doubleday, 1950
Millions of Cats, Wanda Gag, Coward-McCann, 1928
Peter Rabbit, Beatrix Potter, Warne, 1903
Runaway Bunny, Margaret Wise Brown, Harper, 1942

FIRST GRADE

And to Think that I Saw It on Mulberry Street, Dr. Seuss, Vanguard, 1937
Backward Day, Ruth Krauss (Marc Simont, Ill.), Harper, 1950
Camel Who Took a Walk, Jack Tworkov (Duvoisin, Ill.), Dutton, 1951
Curious George, H. A. Rey, Houghton, 1941
Happy Lion, Louise Fatio (Duvoisin, Ill.), Whittlesey, 1954
Make Way for Ducklings, Robert McCloskey, Viking, 1941
Mike Mulligan and His Steam Shovel, Virginia Burton, Houghton, 1939
Petunia, Roger Duvoisin, Knopf, 1950
Storm Book, Charlotte Zolotow (Margaret Graham, Ill.), Harper, 1952
Wait for William, Marjorie Flack, Houghton, 1935

SECOND GRADE

Amiable Giant, L. Slobodkin, Macmillan, 1955
Andy and the Lion, James Daugherty, Viking, 1938
Bears on Hemlock Mountain, Alice Dalgliesh (Helen Sewell, Ill.), Scribner, 1952
Biggest Bear, Lynd Ward, Houghton, 1952
Crow Boy, Taro Yashima, Viking, 1955
Duchess Bakes a Cake, Virginia Bishop (Kurt Wiese, Ill.), Coward-McCann, 1938
Five Chinese Brothers, Clair Bishop (Kurt Wiese, Ill.), 1954
Jane's Father, Dorothy Aldis (Mary Stevens, Ill.), Putnam, 1954
Madeline, Ludwig Bemelmans, Viking, 1939
Walter, the Lazy Mouse, Marjorie Flack, Hale (Cadmus Book), 1945

THIRD GRADE

Courage of Sarah Noble, Alice Dalgliesh (Leonard Weisgard, Ill.), Scribner, 1954
Down, Down the Mountain, Ellis Credle, Nelson, 1934
Emperor's New Clothes, Hans Christian Andersen (Virginia Lee Burton, Ill.), Houghton, 1949
500 Hats of Bartholomew Cubbins, Dr. Seuss, Vanguard, 1938
Henry Huggins, Beverly Cleary (Louis Darling, Ill.), Morrow, 1950
Honk, the Moose, Phil Stong (Kurt Wiese, Ill.), Dodd, 1935
Just So Stories, Rudyard Kipling (J. M. Gleeson, Ill.), Doubleday, 1946.
Little House in the Big Woods, Laura Ingalls Wilder (Garth Williams, Ill.), Harper, 1953
Mary Poppins, Pamela Travers, (Mary Shepard, Ill.), Harcourt, 1934
Mr. Popper's Penguins, Richard Atwater (Robert Lawson, Ill.), Little, 1938
Wee Gillis, Munro Leaf (Robert Lawson, Ill.), Viking, 1938

FOURTH GRADE

Ben and Me, Robert Lawson, Little, 1939
Caddie Woodlawn, Carol R. Brink (Kate Seredy, Ill.), Macmillan, 1935
Charlotte's Web, E. B. White (Garth Williams, Ill.), Harper, 1952
Enormous Egg, Oliver Butterworth (Louis Darling, Ill.), Little, 1956
Hello, the Boat, Phyllis Crawford, Holt, 1938
Jack Tales, Richard Chase (Berkeley Williams, Ill.), Houghton, 1943
Pippi Longstocking, Astrid Lindgren (Louis Glanaman, Ill.), Viking, 1950
Voyages of Dr. Dolittle, Hugh Lofting, Lippincott, 1920
Wheel on the School, Meindert de Jong (Maurice Sendak, Ill.), Harper, 1954
Winnie-the-Pooh, A. A. Milne (E. H. Shepard, Ill.), Dutton, 1926

FIFTH GRADE

Abraham Lincoln: Friend of the People, Clara Judson (Robert Frankenberg, Ill.), Follett, 1950
Big Tree, Conrad and Mary Buff, Viking, 1950
By Secret Railway, Enid Meadowcroft (Henry Pitz, Ill.), Crowell, 1948
Good Master, Kate Seredy, Viking, 1935
Homer Price, Robert McCloskey, Viking, 1943
Misty of Chincoteague, Marguerite Henry (Wesley Dennis, Ill.), Rand-McNally, 1947
Nkwala, E. L. Sharp, Little, 1958
Pecos Bill and Lightning, Leigh Peck (Kurt Wiess, Ill.), Houghton, 1940
Simba of the White Mane, Jocelyn Arundel (Wesley Dennis, Ill.), Whittlesey, 1958
Twenty-One Balloons, Williame Pene DuBose, Viking, 1947

SIXTH GRADE

Amos Fortune: Free Man, Elizabeth Yates, Dutton, 1950
Call It Courage, Armstrong Sperry, Macmillan, 1941
Door in the Wall, Marguerite deAngeli, Doubleday, 1949
Hat Shaking Dance and Other Tales, Harold Courlander and Albert Prempeh (Enrico Arno, Ill.), Harcourt, 1957
Johnny Tremain, Esther Forbes (Lynd Ward, Ill.), Houghton, 1943
Jungle Book, R. Kipling (Kurt Wiese, Ill.), Doubleday, 1932
Mary Jane, Dorothy Sterling (Ernest Crichlow, Ill.), Doubleday, 1959.
Onion John, Joseph Krumgold, Crowell, 1959
Treasure of Green Knowe, L. M. Boston)Peter Boston, Ill.), Harcourt, 1958
The Yearling, Marjorie K. Rawlings (N. C. Wyeth, Ill.), Scribner, 1939.

GUIDES FOR TELLING STORIES

If the story teller thoroughly enjoys the story and can lose herself in its telling, techniques will come naturally.

You may choose to tell a story or you may read a story. Sometimes you will want to do a little telling and a lot of reading. Often you will tell the story entirely in your own words. Whether you tell it or read it, a good storyteller must first understand the story.

1. Read the story silently first, and then tell it aloud to yourself several times before you tell it to the children. Close the book and see if you can recall the main theme or the idea of the story in one sentence.

2. The main characters of the story are the easiest part of the story to recognize. Often objects, not people, are main characters in a story.

3. After you are able to recognize the theme and characters of your story, repeat to yourself the plot or the order of the events in the story. Ask yourself, "What happens in this story?" One of the important lessons children will learn from stories is sequence or order of events. When the children can tell you that the Three Billy Goats Gruff wanted to eat green grass on the other side of the bridge; they had to cross over the bridge to get the grass; the two youngest goats met a troll who lived under the bridge and the biggest Billy Goat knocked the troll into the river; you know they understand an important part of the sequence of events.

Be cautious about cutting plot. Plot makes the story move. Plot gives the story life. Never change the author's sequence of events.

SUGGESTIONS FOR STORYTELLERS

1. Get the attention of the children. Stand quietly, perhaps holding the book so that the children can see the book jacket. Use your eyes. Expect them to be quiet.

2. You cannot always select the right story for the right time. If the children's attention is directed toward a monkey on that day, it is never too late to change the story. Be flexible. Begin to get acquainted with books in the library.

3. Never say "I am going to tell you a story." TELL IT! If you are going to tell Caps for Sale, say "I know about some monkeys who followed a man." They will be immediately pulled into the story.

4. You may sit or stand when you tell a story. Relax and the children will relax with you.

5. Never cover your face with the book or a hair style. Children read facial expressions. Make sure you look often at the children.

6. A good story teller uses her hands, her face, her feet, and on occasion her whole body when the story calls for a big leap over the mountain.

7. Get excited and let the words come together quickly when you tell about an exciting event.

8. Use your voice for emphasis, rhythm and inflection. Stress certain words when necessary. It is easy to forget that children are listening and they deserve clear, accurate pronunciation of words. You are the model for their speech patterns.

9. You may stop and explain a word if you think it necessary but do not break the feeling of the story. Children can often understand a word from the context.

10. Gestures can assist the child to understand meanings of words. If the Indian boy is tip-toeing through the forest, the storyteller can quietly make this gesture.

11. Hold the book firmly. Be sure to show the illustrations to the children and hold the book completely toward the children.

12. Practice telling your stories before a mirror.

13. Whenever possible, let the children respond to and with the story as you tell it. If a familiar question continues to be repeated in a story as in "Brown Bear, Brown Bear, What do you See?", the children should respond with you each time.

14. Encourage the children to laugh, howl, gallop, and march with the characters in a story. Invite them into the story whenever possible. It is their story!!!!

ACTIVITY 7

TO REVIEW THE SKILLS TO ASSIST THROUGH STORYTELLING THE CHILD WHO SPEAKS ENGLISH AS A SECOND LANGUAGE

As a School Volunteer storyteller, you may have the opportunity to be a storyteller with a group of children who speak English as a second language. This group may have difficulty understanding the English spoken in the classroom. Such a child is often cut off from participation in story activities because he does not understand what is being said.

Upon entering school this child will often have:

1. a limited vocabulary
2. poor articulation
3. speech pattern deficiencies revealed by a tendency to rely on unusually short utterances
4. limited concept recognition of both objects and situations

The School Volunteer storyteller will make a definite contribution to this child's success if she helps develop the skill to:

1. recognize the main idea or purpose of a story
2. see the relationship among facts
3. grasp the sequence of ideas
4. draw conclusions

The storyteller will need to:

1. provide time, opportunities, encouragement and support
2. play story games where phrases are repeated
3. practice together taking turns telling a story
4. ask the child to retell a favorite story
5. read a favorite story for the child and tape the story for the child to listen to by himself
6. relate a story to specific children in a group, (use a child's name when appropriate)
7. share food with the child whenever the story or poem suggest it, (eating and sharing encourage trust)
8. build concepts of objects and situations through stories and poems
9. give the child opportunities to practice correct speech patterns through dramatic play, puppets, flannelboard stories and role playing

EVALUATION

Turn back to Work Sheet 26. Read only items 2, 4, 6, 8, and 10, and answer them based on the knowledge you gained from this Mini-Module. Write your responses in your notebook.

2.

4.

6.

8.

10. Item #10 asks if you feel qualified to tape a story. if you answer "YES", let's start NOW. Consult the Volunteer Resource Person or the Librarian for the age level group to whom you could prepare a story to tell.

    Start now. Together you can evaluate your new learning experience.

ANSWER KEY

2. Creates pleasure
   Increases child's vocabulary
   Creates a desire for the child to read
   Develops a love of literature
   Aids understanding

4. Theme, Character, Plot

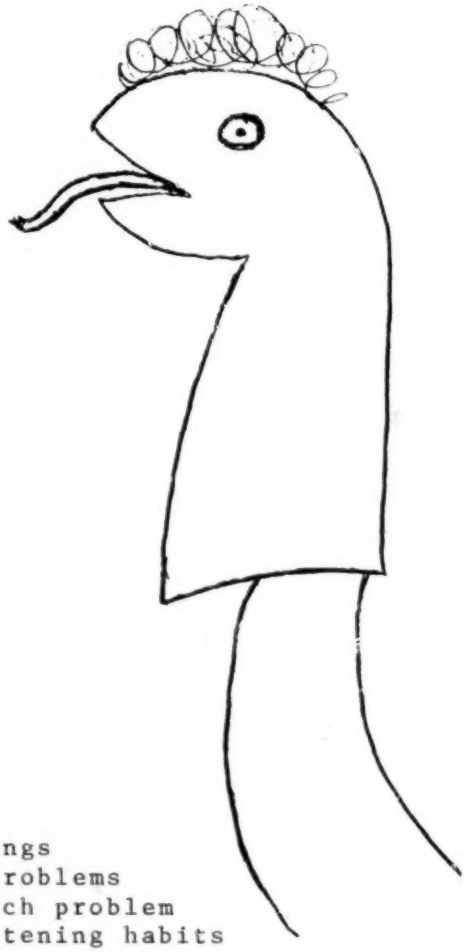
6. Provide a supportive environment; encourage and assist the child to recognize the main idea; help the child to draw conclusions; take turns telling stories.

8. Yes.

SCHOOL VOLUNTEERS ARE AN INTEGRAL PART OF OUR SCHOOLS OF THIS CENTURY. YOU HAVE MASTERED ANOTHER SKILL TO USE IN THE LIBRARY... SEE YOU THERE!

ACTIVITY 8

TO EXPLORE THE VISUAL AIDES
OF PUPPETRY AND FLANNELBOARD STORYTELLING



WHAT ARE PUPPETS?

Anything inanimate, when it is given life through the imagination, becomes a puppet.

Puppetry belongs in the lives of all children.

Children use puppetry to release creativity in the areas of art, story-telling, language and sound.

It is important to give children the opportunity to prove that the puppets they create are real to them. Thus they step over into story telling and an inventing world.

A story can be told in commonplace fashion or with creative fire and imagination.

PUPPETRY
helps develop creativity
helps the child express his feelings
helps the child with reading problems
helps the child with a speech problem
helps develop better listening habits

Hand Puppets are a favorite for class-room use.

Appolonia's story came alive as the children saw the intricately cut, Pennsylvania Dutch designs.

Whether or not one uses devices, it is the enthusiasm and sincerity of the storyteller which capture children's attention and develop appreciation of literature. The child who has heard well-told stories wants to read more for himself. Storytelling is another way of encouraging enthusiastic lifetime reading habits.

SCHOOL VOLUNTEER GUIDE FOR FLANNELBOARD STORYTELLING...

WHAT IS A FLANNELBOARD?

A flannelboard is a visual aid that can add a new dimension and interesting variety to the teaching process. It is not the magic carpet to easy, effective teaching but---

1. Because of its eye-catching quality, it attracts the attention of the children.
2. Because of its good motivational qualities, it stimulates interest.
3. Because it can be produced in a variety of colors, shapes and sizes and can be adapted to many subject matter areas, it is flexible in use.
4. Because many barriers to communication are often removed it does improve communication.

5. And....it DOES make learning fun!

TO TELL A FLANNELBOARD STORY YOU WILL NEED:

1. A Usable Flannelboard
   This can be made by covering a piece of plywood, wallboard or heavy cardboard, roughly 28 by 28 inches in size, with flannel or felt. It is a good idea to have one color on one side and a different color on the reverse side. Draw the cover tightly over the board and attach by adhesive, staples or tacks.

   A "pillow-slip" covering is often useful. Sew 2 pieces of different colored flannel together and slip the flannel "pillow-slip" over a cardboard or plywood board.

   A temporary type of flannelboard may be made by draping a piece of felt over each side of a double board art easel, and attaching it temporarily with pins or tape.

2. Flannelboard Figures
   Trace over the 8 flannelboard figures in this module, then cut out the figures for "Smile, Ralph, Smile." Paste a strip of flannel or sandpaper to the back of each one. Or, you may want to spray a flocking compound (purchased at hobby shops) on the whole sheet before cutting out the individual figures.

3. A Place to Store the Stories

To store a story, and other stories offered by Sunkist Growers, Inc., make a folder from a piece of 18 by 20 inch cardboard or heavy construction paper. Turn up 6 inches of 20 inch width to form deep pocket. Staple sides. Then fold 18 inch length to form storage folder. Keep the story in the left pocket and the figures in the other pocket. Label the cover of folder with the name of the story.

On the pocket, list the flannelboard figures in the story.

NOW YOU ARE READY TO TELL THE STORY.

1. Know your story, or have your notes handy.
2. Number your pictures to prevent a mix-up in their sequence of use.
3. Make certain every child can see the flannelboard.
4. Press the pictures onto the flannelboard firmly.
5. Do not hurry this procedure or the telling of the story.
6. Remove unnecessary pictures so the flannelboard will not seem cluttered.
7. Encourage your children to retell the story, using the flannelboard figures. Remember, children love repitition. It is a compliment when you are asked to tell it again and again.

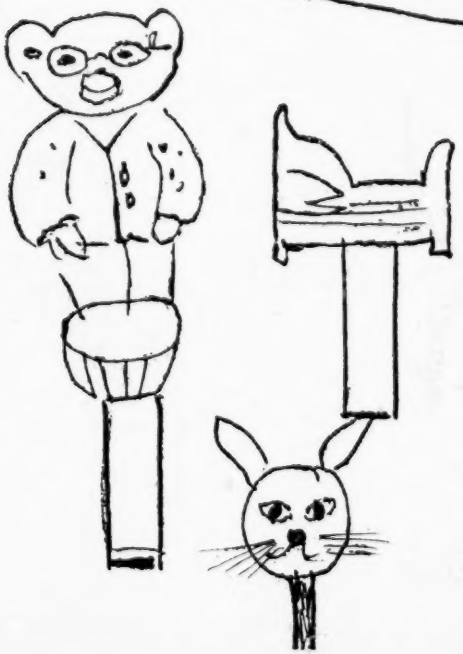
STORYTELLER'S SPEECH

1. Use a variety in speed. Control your rate of speaking, slowing down on significant words and phrases.
2. Use a variety in volume. Use loudness and softness for dramatic effect.
3. Use a variety in pitch, making it pleasant, relaxed and interesting.
4. Pronounce your words clearly.
5. Be certain every child understands every word in your story.

VISUAL AIDS FOR STORYTELLING

PAPER BAG PUPPETS CAN BE CREATIVE AND SUCCESSFUL

A SOCK CAN SERVE AS THE BODY AND HEAD OF A PUPPET



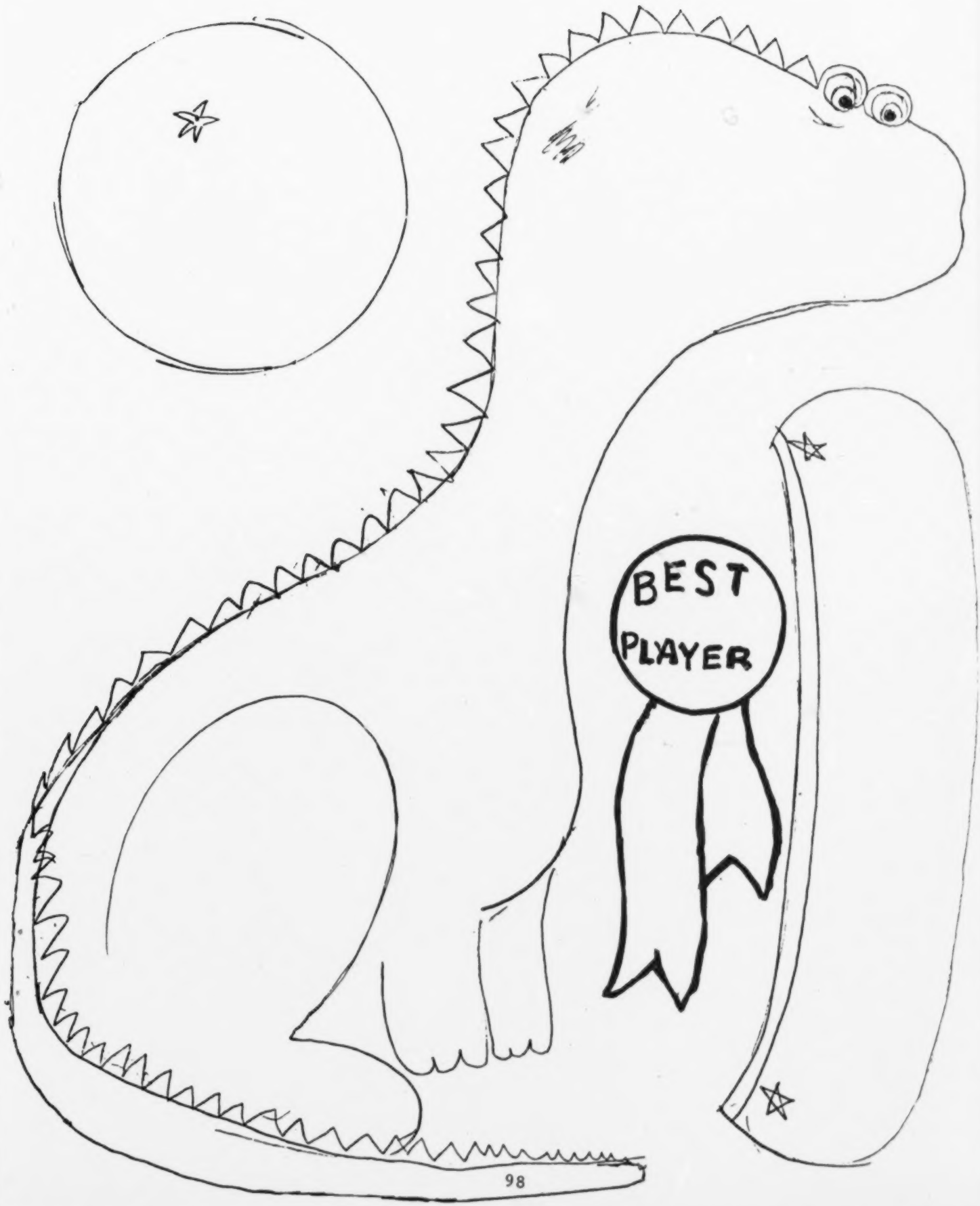
WHOLE FIGURES ATTACHED TO STICKS CAN BE USED FOR PUPPETS

Storytelling may be varied by using a flannel or felt board, puppet, or other realia. To use a flannel board, the scenery or characters of a story may be drawn in felt or made of paper. As the story is told, the felt figures are placed in the proper positions on the board. If the figures are made of paper, strips of flannel attached to the reverse side will cause them to adhere to the flannelboard.

Young children will enjoy a "story bag" which may be used in several ways. To introduce the story of The Gingerbread Man, for example, the teacher might draw from the bag a gingerbread cookie as she begins. A bow and arrow might be "discovered" for The Mighty Hunter by the Haders. Still another method might be the presentation of objects found in the bag as they are mentioned in the story. As the teacher tells Ask Mr. Bear, she might produce from the bag various suggestions the animals make for Danny's birthday present to his mother. An egg, a feather, wool, and a cartoon or drawing representing butter could symbolize the suggestions in the story.

A hand puppet may be used to announce story-time or it may become the protagonist of the story. A Cinderella puppet might relate its own story. Interest in Rachel Field's Book, Hitty, might be aroused by using an antique doll. Portions of Impunity Jane by Godden could be told in the same manner. A tiny, artificial Christmas tree might relate Andersen's tale of The Fir Tree.

One teacher interested a third grade in Appolonia's Valentine through showing examples of the cut-paper valentines described by Milhous.


BEST
PLAYER

B-2 MODULE FEEDBACK SHEET

No learning resource is ever "finished" or final. Your feedback as a user of this experimental version is especially needed so that modifications can be made.

Title of Module:_____ No._____

Name of reviewer (optional):_____ Date:_____

1. Do you feel that this module had improved your professional skills?

_____ Yes _____ No

2. Would you suggest modifications to improve the module?

_____ Yes _____ No

3. If yes, indicate section where modification is needed.

_____ Objectives _____ Materials _____ Activities or Procedures _____ Evaluation _____ Other

4. Please list below any technical or typographical errors you noticed (spelling, punctuation, omissions, typos, incorrect page references, etc.)

Page Item

5. Please list any terms or expressions that you think might be changed (not clear, too technical, jargon, "educationese," too abstract, etc.)

Page Item

6. Are there any explanations or directions that you feel are not clear enough, too long, or too short?

Page Item

7. Are there any activities or procedures that you feel should be changed, (eliminated, expanded, revised in any way, substituted for other types of procedures)?

Page Item

8. Where might changes be made in the evaluative sections (pre-assessments, pre or post tests, post assessment, internal practice and feedback activities, work sheets, checklists, rating scales, etc.)?

Page Item

9. Do you know of any resource material (readings, films, tapes, activity descriptions, games, critical problem situations, etc.) that might be used with or incorporated into this module? Please give us as much information as you can about locating the resource and how it might be utilized here. Add additional sheets if necessary or attach materials where available.